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Editor's Note

Owing to unavoidable difficulties, the 1979 Number of this Journal is not yet out. However, thanks to the liberal policy of the authorities, we are happy that two issues, viz, for 1980 and 1981 are both being released, almost on time, in this combined volume. The 1979 issue is also expected to be released shortly.

While regretting the said delay, we are glad to assure our subscribers and readers that the Journal will continue to appear regularly hereafter.

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ABHINAVAGUPTA'S INTEGRAL VIEW OF AESTHETIC CONCEPTS

K. KRISHNAMOORTHY

I

It is well known that virtually all aesthetic concepts —*Rasa, Guṇa, Alaṅkāra, bandha and Vṛtti* —were familiar to all literary theorists from Bharata down to Jagannātha. Yet every writer has his own way of defining, classifying and illustrating them that leads to lopsided emphasis of one of them at the cost of the others. This was sought to be remedied by Ānandavardhana in his Dhvanyāloka. Yet how exactly it could integrate every concept into a unified whole philosophy of beauty in literature and art was left to be explained in the two major works of Abhinavagupta —the *Locana* and the *Abhinavbhāratī*. Unfortunately, the misreadings in both these in important contexts have impeded even our best scholars from getting at the crucial thought of Abhinavagupta.

This paper fixes correct readings in a few specimen passages of Abhinavagupta on the basis of unpublished manuscripts' testimonia and highlight how Abhinavagupta was a thinker who went beyond even Ānandavardhana and Bhaṭṭa Nāyaka in his aesthetics and how he explained, for the first time, the precise part played by each of the aesthetic concepts in a given poem or play.

II

Usually we take for granted the meanings of key terms *śabda, artha, bhāva, rasa, bandha, guṇa. lakṣaṇa* and *alaṅkāra* without any serious thought about their deep implications or relative status. A close study of Abhinava-gupta alone can bring clarity into our confused theorisings.

Let us start with *śabda*. It is not mere sound; not even mere units of spoken language such as syllable, base, affix, word, phrase and sentence. It is these and some thing infinitely more in poetry. It is the whole poem which is heard by our outer ear in recitation or inner ear in silent reading. The poem is an essentially organised or patterned linguistic sound-symbol, *vācya-vācaka-sammiśraḥ śabdātmā kāvyamiti vyapadeśyaḥ. .dhvanirityuktaḥ* as Ānandavardhana would say.[1] If Bhartṛhari can speak of *śabda-brahman*, Ānandavardhana talks of all poetic language as *Dhvani* in his all comprehen-

1. Dhvanyāloka, KSRI Edn., Madras, p. 244.

sive aesthetics. In this sense only can poetic language be differentiated from other uses of language - the empirical and the scientific. *Dhvani* thus is primarily *kāvya-viśeṣa* or *śabḍa.* Its differentia or *ātman* is *pradhāna-vyaṅgyārtha.*

2) Let us now turn to *artha.* It is not dictionary meanings of particular words or even direct import of individual sentences or paragraphs or even whole works. The word *artha* does not mean 'sense' or meaning as usually misunderstood. It means aesthetic value only as Abhinavagupta rightly points out :-

> koḥ kavatervā kavanīyaṁ kāvyaṁ;
> tatra ca padārtha-vākyārthau rase-
> ṣveva paryavasyataḥ ityasādhāraṇyāt
> prādhānyācca kāvyasyārthāḥ rasāḥ.
> arthyante prādhānyenetyarthāḥ. na
> tvarthaśabdo'bhidheyavācī, kim tu prayojanavācī.[2]

(Earlier editions read '*sa*' instead of '*na*'). This is also echoed by the *Locana* often. For example, while commenting on *kāvyārtha* (Dhvanyāloka, I. 7) Abhinavagupta states- *kāvyasya tattvabhūto yo'rthaḥ*[3] and the Kaumudī clarifies it further as-

> iha sarvatra arthaśabdo nābhidheyavacanaḥ,
> svaśabdābhidheyatvasya nirastatvāt; kim tu
> arthyate prādhānyena ityarthaḥ, vācyayārthasya
> taṁ prati sarvathā paryavasānāt.[4]

In this integral view, only *rasa* is *kāvyārtha* and *kāvya* is *śabda* intended by the poet to result in *rasa.* Such a creative use of *śabda* or *dhvanana-vyāpāra* indicates the genius of the poet (*kavipratibhā*) on the one hand and the sensitive imagination of the reader (*pratipattṛpratibhā*) on the other, which can go beyond the referential meanings of a poem :-

> tacchaktitraya (= abhidhā-lakṣaṇā-tātparya-śakti-
> traya) - upajanita - arthāvagamamūla - tatpratibhā-
> pavitrita - pratipattṛpratibhāsahāya - arthadyotana-
> śaktiḥ dhvananavyāpāraḥ.[4]

Thus understood, the evocative power of a poem itself becomes *Dhvanana* or *Dhvani*, a power *sui generis* to poetic language as such. The form of a poem is termed its *śarīra* or body; and the unique value-content, viz. *rasa* its soul or *ātman.*

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2. Abhinavabhārati, G. O. S. Edn., Vol. I (2nd edn.) p. 343.
3. Locana and Kaumudī, KSRI, Edn., p. 172.
4. Ibid., p. 117.

It is this focal point of *rasa* towards which all elements of formal beauty, viz. *alaṅkāra* and *guṇa* converge. All aspects of poetic content like *vastu* also get their entry into the portals of poetry only to the extent they serve the end of *rasa*, first visualised by the poet at one end and intended to be actualised by the *sahṛdaya* at the other end. *Rasa* is aesthetic experience in leading to which the story, the characters, and style of a poem—all contribute in their own way. Therefore poetic content or *artha*, even when considered objectively, can only be envisaged in relation to *rasa*. Hence Abhinavagupta rightly regards all objective content of poetry as coming under the category of *vibhāvādi*. Any object in the world of nature or in the world of a poet's imagination (even if it be non-existent in the hard world of reality), is grist to the mill of the poet if it partakes of the power to induce *rasa* in the reader by becoming *vibhāva* or stimulant, *anubhāva* or ensuant and *vyabhicāribhāva* or accessory of an emotional nucleus, which alone has the capacity to be transmuted into *rasa*. The poet's art of plot-construction and characterisation, as well as diction and style are determined thus by the singular norm of *rasaucitya* which is exclusively aesthetic and a-moral. Thus the scope of the term *rasa*, considered objectively, is extended to include its semblances (*ābhāsas*) and variations in intensity (*udaya, śānti*) and admixtures (*śabalatā*) with other emotional shades as well. Emotions described may be either permanent ones (*sthāyi*) or transitory (*vyabhicāri*). Both are *bhāvas* because they are mental states described in poetry. The former alone are regarded as *rasas* proper, viz. *śṛṅgāra*, the erotic, etc., while the latter are designated only as *bhāvas*. Though aesthetic experience or *rasa* as such is an undifferentiated (*akhaṇḍa*) experience of bliss within the heart of the reader, its *viṣaya* or referential counterpart in the poem, that is to say, the pivotal emotion around which all descriptions revolve as *vibhāvādis*, may include eight or nine distinguishable *rasas* and thirty-three distinguishable *bhāvas*. In short, poetic content (*kāvyārtha*) is distinguished from prosaic content (*śāstrārtha*) only by reason of its *vibhāvādi — artha* converging to a *rasa* or *bhāva* which evokes aesthetic experience immediately in the sensitive reader. All this and much more is suggested by Abhinavagupta in the initial verse itself of his *Locana* :—

apūrvaṁ yadvastu prathayati vinâ kāraṇakalām
jagad grāvaprakhyaṁ nijarasabharātsārayati ca
kramāt prakhyopākhyāprasarasubhagaṁ bhāsayati yat
Sarasvatyāstattvaṁ kavi-sahṛdayākhyaṁ vijayate.

III

We are able to envisage the comprehensive significance of key-terms like *śabda, artha, lakṣaṇa, guṇa, alaṅkāra, dhvani, rasa, bhāva, vastu* and

aucitya only because of Abhinavagupta's integral approach to poetic theory as a systematic philosopher. Explaining *Kāvya-bandha,*[5] he states that just as an engineer interested in building a palace, starts by levelling the ground, designing the lay-out and goes on to raise walls, with room for windows etc., so too a poet's starting point in his work is selection of proper words and verse-forms, *lakṣaṇas* or interesting aspects of plot constitute the walls, *guṇas* and *alaṅkāras* serve as paintings decorating the wall, and literary geures are like lovely windows etc.[6] He clearly mentions later on that the poetic process itself is variously termed by different theorists and *bandha, gumpha, bhaṇiti, vakrokti, kavivyāpāra* are all synonyms.[7] We can easily see how *rīti* is synonymous with *bandha* and *dhvani* with *kavi-vyāpāra.* Thus the seeming diversity of opinion among literaiy theorists is dispelled in Abhinavagupta's integral approach. His philosophy is spelt out by Abhinavagupta as follows :—

> yathā paramātmā svacaitanyaprakāśamatyajannapi deha-kañcukocita-cittavṛttirūpitamiva svarūpamādarśayati,.....prekaṣakapakṣe na naṭābhimānaḥ, tatra rāmābhimānaḥ iti darśayati. tathā naṭo'pi. etadāśayenaiva asmābhiḥ tatra tatra pratītireva vyākhyāta rasādhyāyādau.[8]

"Just as even God might choose to play the role of man, conditioned by mental states limited by the human body, without losing his illumined self-awareness. so too an actor plays the role of characters without shedding his individuality. Therefore, throughout our exposition, we have interpreted *rasa* only as a *pratīti* or experience of something as it appears: Art is an appearance or illusion which can lead to real bliss: that is the magic of *rasa.* Acting (*abhinaya*) in drama and description (*varṇanā*) in poetry are illusions devised skilfully to evoke self-experience of joy:

> abhinayanaṁ hi cittavṛttisādhāraṇatāpatti – prāṇa – sākṣātkāra – kalpa-adhyavasāya-sampādanam.[9]

The secret of the alchemy of art-experienee is unerringly highlighted as *sādhāraṇatāpatti.* This is very often wrongly understood as generalisation or universalization by scholars. It is explained pointedly as *sādhāraṇānyonyānupraveśa* under XXXII. 299 of Bharata's text which is indeed famous:

5. Nāṭya-Śāstra, XV. 227.
6. Abhinavabhāratī, G. O. S. Edn., Vol. II, p. 292.
7. Ibid., p. 322.
8. Abhinavabhāratī, G. O. S. Edn. Vol. III, p. 124.
9. Ibid., p. 150.

pitā-putra-snuṣā-śvaśrū-dṛśyaṁ yasmāttu nāṭakam;
tasmādetāni sarvāṇi varjanīyāni yatnataḥ.

Kissing, embracing, sleeping, loosening of garments etc. are disallowed on the stage by Bharata because a play is an entertainment to be seen by a whole family including one's father, son, daughter-in-law, mother-in-law, etc. A spectacle whose *rasa* can be shared by one with every member of his family without any embarassment, is spoken of as having *sādhāraṇa-anyonyānupraveśa* or commonly shared entertainment. If in a scene, the elderly members or ladies cannot participate freely, one should take it as an instance of *rasabhaṅga.*

tataśca raso bhajyeta.sa hi sādhāraṇa-anyonyānupraveśa-prāṇaḥ iti pratipadaṁ vadāmaḥ.[10]

It is indeed a mistake to think that either poets or critics are having identical tastes. The adage *'loko bhinnaruciḥ'* is true in the world of literature also. To satisfy equally the readers with diverse tastes, poets embody diverse *rasas* and *bhāvas.* As Bharata says – "na hyekarasajaṁ kāvyaṁ kiṁcidasti prayogataḥ, bhāvo vāpi raso vāpi...".[11] But the resultant joy or delight in the readers is common, though the factors that lead up to it might be different from reader to reader. It is this aspect of *rasa* as a common communal or social entertainment that is emphasized by the term *sādhāraṇīkaraṇa.*

The stimulii of *vibhāvādis* in plays and poems are common to all spectators and readers. And hence the *rasa* arising from their contemplation also is felt as freed from personal feelings arising from locating it either as one's own, or another's, as a friend's or a foe's or a neutral person's, in any given time or place. The fear which is felt as *rasa* on listening to the verse *grīvābhaṅgābhirāmam...* in Śākuntala is fear, pure and simple, freed from all limitations of time, place, subjeet and object—

asyāṁ ca yo mṛgapotakādirbhāti, tasya viśeṣarūpatvābhāvād... bhayameva paraṁ deśakālādyanāliṅgitaṁ, tata eva bhīto'haṁ bhīto'yaṁ śatrurvayasya madhyastho vā ityādipratyayebhyo duḥkha-sukhādi-kṛtahānādibuddhyantarodaya-niyamavattayā vighnabahul-ebhyo vilakṣaṇaṁ..[12]

The young deer is not a particular deer. It is a symbol of fear universal, irrespective of time, place, and circumstance, man, bird and beast. This is

10. Ibid., p. 225.
11. Nāṭyaśāstra, VII, 119, G. O. S. Edn., Vol. I, p. 379.
12. Abhinavabhāratī, G. O. S. Edn., Vol. I, p. 279.

another kind of *sādhāraṇīkaraṇa* which is neither idealization nor generalisation in a reasoned manner. The emotion aesthetically contemplated and enjoyed as *rasa* is neither objective nor subjective but symbolic of the emotion of oneself as well as of all others seeing the same *vibhāvādis.* (svasambandhitvena anyasambandhitvena ca sādhāraṇyāt pratītair abhivyaktībhūto vāsanātmatayā sthitaḥ sthāyī pānaka-rasa-nyāyena carvyamāṇo.. rasarūpatāmāpnoti...[13] If it is not acceptable to a wide public, but appealing only to a microscopic minority at any given period, the poem or play may be deemed to be a failure. The secret of classical literary works is that they can appeal to large sections of cultivated readers, transcending the boundaries of time and place. The concept of *anaucitya* or *rasadoṣa* is clearly pinpointed here.

IV

It follows as a corollary from the above that ethically offensive features and evil are to be located only in villains whose ultimate annihilation at the hands of heroes representing good, can be widely appreciated. This is one of the reasons for the absence of tragedy in Indian literature. Heroes may be of several kinds, *udātta, uddhata, lalita, śānta* etc; but they all share the common quality of *dhīratva* or nobility. As Abhinava says :

> sarveṣveva nāyakabhedeṣu dhīratvameva viśeṣaṇatayoktaṁ.[14]

He also gives for the first time the rationale behind the dictum that the ruling *rasa* in a major work must either be *śṛṅgāra* or *vīra.* He says—

> strīṇāmuttamatvaṁ śṛṅgārarasaparyantameva: puruṣāṇāṁ to vīrarasaviśrāntaṁ.[15]

The best in women is represented in love, while the best in men in their heroic exploits for achieving goals of national or universal importance.

V

Hṛdaya-saṁvāda or empathy is the term popularised by Abhinavagupta to explain aesthetic psychology, though it was already found in Bharata's text:

> yo'rtho hṛdayasaṁvādī
> tasya bhāvo rasodbhavaḥ;
> śarīraṁ vyāpyate tena
> śuṣkaṁ kāṣṭhamivāgninā.[16]

13. C1. Rasārṇavasudhākara, Ed., T. Venkatacarya, Adyar, Madras, 1979, p. 252.
14. Abhinavabhāratī, G. O. S. Edn. Vol. III, p. 158
15. Op. cit., p. p. 153.
16. Nāṭyaśāstra, Vol. I, G. O S. Edn., VII. 7.

Abhinava's commentary on this portion is lost: it is quoted by him in the *Locana* without any explanation. Fortunately, an unpublished commentary on the *Locana* cites here the explanation of Abhinavagupta presumably from his lost *Abhinavabhāratī*. Many other citations herein expressly state the name of this source: though here it is just implicit:

> arthaḥ = vibhāvādirūpaḥ. Hṛdayasaṁvādī = hṛdayatanmayībhavana-śīlaḥ ityarthaḥ. tasya bhāvaḥ = udayaḥ, athavā bhāvo camatkāraḥ rasodbhavaḥ = rasotpattisthāna - bhūtaḥ. Tena śarīraṁ - arthāt śrotuḥ vyāpyate, śroturhṛdaya-vyāpti-pūrvakaṁ śarīramapi vyāpyate. Eka eva hi śarīre pulakādyudayaḥ.[17]

The published commentary, *Kaumudī* also is similar:

> yo vibhāvādi - rūpaḥ satkavi-varṇanādhi - rūḍho'rthaḥ. Hṛdayasaṁvādī = hṛdaya - saṃvāda - viṣayībhavana - śīlaḥ. Tasya arthasya bhāvaḥ = nirmalahṛdayamaṇimukurasīmni samuṇmeṣaḥ: rasodbhavaḥ = rasotpattiheturbhavati. Tena ca tathābhūtena arthena na kevalaṁ hṛdayameva vyāpyate: tadvyāptipūrvakaṁ śarīraṁ vyāpnoti. Tatra kārtsnyena jhaṭityeva tadaikarūpyeṇa ca vyāptau dṛṣṭāntaḥ–"śuṣkaṁ kāṣṭhamivāgninā" iti. Kāṣṭhameva ca vyāpyate, na śilādikaṁ:tena na dārṣṭāntike ratyādivāsanāvirahitahṛdayasya śrotriyādeḥ sahṛdayatvābhāvaḥ. śuṣkamiti kāvyānu-śīlanakṛta–mano–vaiśadya–śālitvaṁ sūcitaṁ. Agnineti guṇālaṅkārasambandha–saundarya–nibandhanaṁ vibhāvatvaṁ darśitaṁ.[18]

I have given this long extract because its exact meaning has been missed by modern translators of Bharata like the late Dr. Manmohan Ghose. His translation is—

> The psychological state proceeding from the thing which is congenial to the heart, is the source of the sentiment and it pervades the body just as fire spreads over dry wood.[19]

It should have been

> The presence or contemplation of a *vibhāva*, capable of finding a ready echo in the responsive heart of a connoisseur, becomes an immediate stimulant of *rasa* or aesthetic experience. One's whole

17. Adyar Library Ms. No. 7471, Madras, p. 181 The author says he hails from Dāśarathi-kula.

18. Dhvanyāloka, KSRI Edn, Madras, p. 78.

19. Nāṭyaśāstra, Manisha Publications, II Edn., Calcutta, 1967.

frame becomes suffused with it even like dry wood that has caught fire.

And it also shows how in Abhinavagupta's integral aesthetics, *hṛdayasaṁvāda* or *tanmayībhāvana* is an essential constituent of *rasāsvāda*. Incidentally, it dovetails deftly into this scheme the concepts of *guṇa* and *alaṅkāra* also, Those who think that Abhinavagupta underrated traditionally recognised beauties of *guṇa* and *alaṅkāra* are misinterpreting Abhinava. The term *vibhāva* is semantically related to the evoking of *rasa*; yet its occurrence in poetry is only by way of the language medium which is made poetic only by a proper use of *guṇa*s and *alaṅkāras*. This patterned structure of poetry is called *saṅghaṭanā* or *racanā* or *bandha*; and figurative turns that adorn *vācaka-śabdas* and *vācyārthas* are *alaṅkāras*. That is why the *vibhāvas* etc. are all regarded as *alaukika* or super-normal, in their structure as well as end-value of *rasa*. If the experience (*saṁvedana*) of *rasa* is not immediate, then they cease to be vibhāvādis. That is why *rasādi* is described as *asaṁlakṣyakrama-vyaṅgya-dhvani*.

VI

The same anonymous commentator on the *Locana* gives another long extract from *Abhinavabhāratī* on the *āryā* describing *vīrarasa* in the *Nāṭyaśāstra*, viz.,

> utsāhādhyavasāyādaviṣāditvādavismayāmohāt
> vividhādarthaviśeṣādvīra–raso nāma sambhavati (VI. 67)

This portion is not traceable in the present printed edition :

> tatrāmunākṛtaṁ vyākhyānaṁ : arthyate ityarthaḥ (karmaṇi ghañ)= dharmādi caturvargaḥ. Karmaṇyutpattyaiva hi dharmādayaḥ. puruṣārthāḥ ityucyante, puruṣeṇārthanīyatvāt. Arthaviśeṣasya vividhatvaṁ dharmādi-bhedāt. Tadayaṁ arthaḥ : Vividhaṁ= dharmādi–rūpaṁ arthamabhisandhāya aviṣāditvāt avismayā–saṁmohaśceti dvandve ekavadbhāvaḥ. Avismayādasammohācca hetoryo'dhyavasāyo niścayaḥ sa cotsāhayati iti ṇijantāt pacādyaja-ntatvena vyutpattyā utsāhahetuḥ. Etaduktaṁ bhavati. Āpadi hṛdayasya nimagnatvaṁ tatparavaśatvāṁ viṣāditvam. Svalpe'pi saṁtoṣo vismayaḥ. Mithyājñānaṁ mohaḥ. Etattrayamapāsya yastattvaniścaya-rūpò'dhyavasāyaḥ sa utsāhahetuḥ. Evaṁ ca viṣāditvāditrayāpāsanapūrvakamudbhūtena adhyavasāyena hetunā ya utsāha utpadyate sa vīra–raso nāma iti.[20]

20. Loc. cit. pp. 95–96.

How Abhinavagupta clearly integrated the pursuit of recognised life-values or *puruṣārthas* under *vīra-rasa*; and how great literature was thus set in clear relation to life as inculcating right attitudes - covertly though — is self-evident in this extract. There are a number of such extracts untraceable in the present text of the *Abhinavabhāratī*, which I might highlight on another occasion. We said that only great literature combined this didactic purpose, because Abhinava clearly states that there are minor literary forms like *bhāṇa* whose goal is just popular entertainment (*rañjanā- phala*, Ibid. p. 67).

Now I should like to conclude that Abhinavagupta is the foremost thinker who integrates for the first time virtually all the disparate concepts of Indian poetics into a well-organised aesthetic philosophy. This aspect of his contribution has not received sufficient attention in modern studies of his idea of *rasa* in general and of *śāntarasa* in particular. This anonymous commentator's mouthful praise is worth quotation:-

> Eṣa hi vyākhyātā Nārāyaṇa ivāparimeya-
> śaktiśālī, mūlagranthaṁ kṣīrasāgaramiva
> gambhīraṁ nijamatibalena mandareṇeva nirmathya
> tatra nigūḍhamarthaviśeṣaṁ pīyūṣarasamiva
> sphuṭaṁ prakāśamānatāmānīya vibudhai-
> rāsvādyamānaṁ vidadhāti.[21]

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21. Loc. cit. p. 204.

TERRESTRIAL OMENS* (1)

B. R. MODAK

3 (a) Earth-quake

Earthquakes have always been regarded as portending serious calamities.[1] Pariśiṣṭa 62 ascribes earthquakes to the four deities Agni, Vāyu, Āpaḥ and Indra[2], depending upon the effects of a particular earthquake which are seen within a week. It also lays down the course of action to be adopted by the people under different conditions.

When, within a week after the earth-quake, the Sun and the Moon appear red, the beasts and birds appear yellow and all the quarters become reddish as at Sun-rise,[3] it should be known that the earth-quake is caused by Agni. If, within a week of the earth-quake, there is a terrible storm that flings about pebbles in all directions,[4] the earth-quake should be known to be caused by Vāyu. When, within a week after the earth-quake, clouds, appearing like crocodile, porpoise, tortoise, or alligator[5] and screening the Sun and the Moon, shower rain all around, the earth-quake is ascribed to Āpaḥ. If, within a week after the earth-quake, a great cloud, rumbling deeply, looking glossy like collyrium, assuming the form of a mountain and terryfying all quarters, is seen to shower rain; and if there appears the rainbow together with lightning and thundering, the earth-quake should be known as belonging to Indra.[6]

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* Continued from 'Atmospheric Omens' Journal of the Karnatak University, **Humanities** Vol. XXIII (1979).

1. References to earth-quake as an omen are seen at *Rām* III 23.16; VI 23.4, 41.13, 51.33, 65.48, 95.43. 106.25; VII. 9.32; *MBh*. II. 102.31, III. 156.4; V. 84.5, 156.29; VI. 3.11, 38, 99.21, 112.7; VII. 7.34, 38, 77.4, 88.7, 193.17; VIII. 31.3; IX. 22.22; *MP*. 153.164; 240.8; *Bhāg. Pur*. I. 14.15; III. 17.4; *Harivaṃśa* II. 23.30; *Kathāsaritsāgara* XIV. 107.90, Cf. *AVP*. 64.2.6, 6.4; 69.5.5.
2. Another Pariśiṣṭa (64) ascribes the earth-quakes to three divinities, namely, Varuṇa, Agni and Vāyu, though Indra is mentioned later (64.2.5). The signs mentioned here in the case of the earthquake ascribed to Varuṇa are similar to those of the earth-quake ascribed to Āpaḥ in Pariśiṣṭa 62. Cf. *BS*. 32.7.
3. *AVP*. 64.2.1–2 adds the falling of meteors accompanied by sound.
4. *AVP*. 64.2.3–4 adds that the Sun becomes mild and the quarters dim like lamenting women.
5. *AVP*. 64.1.7–10 adds that the clouds appear like a noose, wave, city, mountain or elephant, and are accompanied by bright lightnings and very cold winds.
6. Varāhamihira (*BS*. 32.8–22) has ascribed the earth-quakes to the four divinities according to the constellations under which they occur. Cf. *AVP* 57.

According to Śaunaka, the course of action to be followed in the case of the four kinds of earth-quakes should be as follows: The earth-quake caused by Agni foretells scarcity of food. Hence one should buy corn by giving away all gold, money etc. in the house. There is the danger from fire breaking out in the provinces, cities and villages. There will be fights creating a mire of flesh and blood and there will be rain (cf. 57. 1.4–8). The earth-quake caused by Vāyu forebodes a war. Hence fortresses should be well provided with weapons arranged on the ramparts and moats. One should protect oneself and should not travel. There is the danger of fights and the earth will drink the blood of a thousand princes. There will be no rain for a month or twenty days, but, after two months, there will be abundunt supply of water. Wounds and bites do not heal up quickly after the earth-quike of Vāyu (cf. 57.2.4–8). The earth-quake cuased by Āpaḥ portends excessive rain. Hence a farmer should sow seeds on mountains, sandy tracts and arid (*jāṅgala*) places. The seed sown on such lands grows well, while elsewhere it perishes. The flowers, roots and fruits growing in water and the aquatic creatures will prosper and there will be welfare, abundance and health (cf. 57.3.4–6). The earth-quake caused by Indra presages good rain, welfare, health and great happiness to the people. The subjects will be highly pleased with the joys arising out of sacrifices[7] (cf. 57.4.4–5).

It is laid down that in order to avert the evils to be produced by earth-quakes, Māhendrī or Amṛtā śānti should be performed[8]. Even in the case of earth-quake ascribed to Indra, one should make offerings of clarified butter in the accompaniment of the *mantras* relating to Indra, with a view to securing proper results.

3 (b) Waters and Fire

If, in a country, a river carries a large amount of mire, wood, grass, stones, dead fish and crocodiles, wine, honey, flesh, clarified butter, oil, milk or curds; it prognosticates an attack by an enemy-king[9] (71.14.1). If the river flows against its normal current (64.6.6; 70c.32.16; 72.3.7), there will be the danger from weapons to the people, within eight months (71.14.2). If a well roars, collapses, or is filled with blood and puss, it forestalls danger[10]

7. *AVP*. 64.2.5 states that the earth-quakes caused by Indra and Varuṇa lead to abundance and welfare, whereas those ascribed to Vāyu and Agni indicate fear to the king and the nation It may be noted that *AVP* 57, 62 and 64 agree in ascribing the omens to the four divinities: Agni, Vāyu, Varuṇa, and Indra.

8. *Kauś*. 93.6; 98. 'Śānti-kalpa of the Atharva-veda', *JUK* Vol. V (1961) pp. 153–61.

9. Cf. *BS* 46. 48. Cf. also *MP* 234; *VDP* II. 139.

10. *Kauś*. prescribes a rite to be performed when water appears at an unexpected place (93.28; 121) or when clarified butter, oil or honey are seen flowing (93.39;132).

(71.14.3; 72.2.3). If waters become white, yellow or dark-brown in colour, they adversely affect the Brāhmaṇas, the Kṣatriyas, the Vaiśyas and the Śūdras respectively (70.10.1–2).

The following are the omens to be noted in respect of a fire enkindled for a sacrifice[11]. The fire which, when churned out, burns equally in all directions, licking as it were with its tongues in the form of a continuous and lofty group of straight flames, which looks glossy and has the sound like that of a drum or of the wheels of a moving car, which thunders like a cloud, roars like a bull or lion, or trumpets like an elephant and which produces ashes white like pearls, leads to success[12]. The fire, which looks like a Kiṁśuka, Aśoka or Kuraṇṭa flower, or like a red or blue lotus, or like lotus – fibres, *dūrvā* or pollen, or like cow's milk, pearl-necklace, the Moon, the Sun in the spring, burnished gold, lightning or Aruṇa[13], leads to success within seven nights (21.7.2). The fire, which, when an oblation is offered on it, flares up as if rising to accept the offering and which appears pleased and smiling as it were, leads to success.[14] The fire, which gives out a pleasant smell like that of a red or blue lotus, or like that of lotus-fibres,[15] which has a broad base and middle part as well as bright ends (24.3.4, 5.2) and which burns in the direction of the enemy, leads to success (24.4.4).

But the fire, which is dark in colour, not glossy and full of smoke and which has flames curving in the *apradaksiṇa* manner, does not lead to agreeable results (21.7.5; 29.2.10). If it breathes forth[16] and thunders as it were with sparks spreading round about, an expiation-rite becomes necessary. If the flames of the fire, as it were, embrace the earth and move in all directions, that fire forecasts evil to the sacrificer. It is stated that whenever any inauspicion sign is seen in respect of the fire, it foreshadows trouble to the sacrificer and hence a *śānti* should be performed (29.2.2–3, 5).

The other omens to be noted in respect of fire are as follows : when fire appears suddenly at a place where it is not expected, it is an evil omen[17]

11. According to *AVP* 24.1.2–3,the colour of the fire is to be noted whenever fire is kindled for consecrating a house (*vāstu-karma*), for pacifying a portent, for the *nīrājana* ceremony of the king, for a rite in honour of constellations and the planets, when going out on a journey and at the marriage,tonsure and thread-ceremony (*upanayana*).
12. AVP 21.7.2; 24.2.5, 3.1, 5.1, 5, 6.1, 2; 29.1.4.[Cf. 70c. 23. 1–24.1.
13. AVP. 24.2.5, 3.2, 5.1, 3, 4, 6.3,4; 29.1.4–6, 2.4.
14. *AVP* 21.7.4; 24.2.4, 3.3; 70.24.2, 25.2–26.3. Cf *VDP*. II. 20.1–4, *BS* 43.31–36; *Yogayātrā* 8.5–16.
15. *AVP* 24.2.5, 4.3, 6.2, 4.
16. Cf. *Kauś*. 93.38; 131.
17. Cf. *AVP* 70. 18.6, 32.15; *Kauś*. 93.37; 130; *BS* 46.18.

(64.3.5). When a well, a tank, a lake or a mountain appears to be on fire[18] (71.12.5), when garments, flesh and waters appear bright and begin to burn,[19] when towers, mansions, houses, palaces and hills crack or burn (64.3.8–9, Cf. *BS* 46.20), and when beasts and birds appear ablaze, as it were (64.6.10), great evil is portended to the king and the country.[20]

3 (c) Inanimate Objects

When moving things suddenly become stationary and stationary things begin to move (64.3.5) or cool things become hot and hot things cool down (64.3.5, 5.1), it is naturally regarded as an *utpāta*. When metals (64.3.5) or stones (70.23.12) float on water, or when waters stop flowing or dry up (64.3.5, 6.3), or when the figure of a lotus is seen in honey or clarified butter, or when the figure of a *svastika* is seen in clarified butter, honey or curds; death of the owner is indicated. If any unusual trasformation is observed in milk, rice and oblation-materials, those things should be given away to a learned person, and the Vāruṇī śānti should be performed (70.6 2–5). Similarly when a transformation is seen in flesh or oil (64.6.8), when juicy things become juiceless, and when a bad smell is perceived without any reason (70.6.1), it should be regarded as an *utpāta*. Similarly, when fat, blood, flesh, bones, marrow, hair, nails and ashes are seen together without any appareat reason, it is an *utpāta* (70.5.5–6.1). When an ant–hill is produced in the house (72.3.11), it is ominous and hence the performance of Amṛtā śānti becomes necessary.

When blood begins to ooze out and tears begin to flow from the idols of deities in a temple, or when the idols begin to laugh, look, dance, sing, speak, tremble, burn (64.6.2–3), wink their eyes or turn about (70.4.4), they should be regarded as predicting assault by an enemy, danger from draught, and death of the king within eight months[21] (72.12.1–4). Similar disasters are foreshown when the heads or the pedestals of the idols disappear (64.5.9), or when temples collapse[22] (64.8.4), or when inanimate objects

18. Cf. *BS* 46.49.

19. Cf. *AVP* 70. 18.7; *BS* 46.19.

20. For omens relating to fire, see *Rām.* III. 24.5; VI. 10.15; *MBh.* IV. 46.4; VI. 3.21, 40, 70, 93, 19.42–44; VII. 193.19; VIII. 39.13; XII. 102.8; XVI. 3.12 *Bhāg. Pur* I. 14.18 *Harivaṁśa* I. 142.38; *Viṣṇu Pur.* V. 3.6; *Raghuvaṁśa* 3.14; 10.74; 16.87; *Harṣacarita* p. 142.

21. Cf. 70c. 29. 3, 31. 1 *Kauś.* 93. 13; 105, *BS* 46. 8, *VDP* II. 135 "The *Ṣaḍviṁśa Brāhmaṇa* and the *Adbhnta Brāhmaṇa* mention images of gods which are said to laugh, cry, sing, dance, burst, sweat and twinkle"– Max Muller, ***A History of Ancient Sanskrit Literature***, p. 348.

22. Cf. *Kauś.* 93. 27; 120.

begin to speak (64.3.4). When forests, hills and deities shift their places and mountains tremble (64.4.6, 7.4), the destruction of the king and the country is foretold. Similar result follows when mortars move about and pestles enter (into the mortars) by themselves (64.4.10).

When the yield of crops is four or five times the usual quantity (Cf. *BS* 46·34), when plough-shares get entangled into one another,[23] when a granary begins to dance as it were and a heap of corn shakes, evil to the country is protended (64. 3. 6, 4. 10).

3 (d) Animals and Birds

When dumb creatures like cows, horses, elephants, dogs, donkeys, serpents, ichneumons, pigs, buffaloes, deer, birds and serpents begin to speak like men[24] (64. 5. 10), the king of the region dies in the sixth moth (71. 3. 5-4. 1). When an animal of one species mates with an animal of another species, it leads to great danger after one year (71. 5. 1. Cf. *BS* 46. 56). When a dog mews like a cat, the king of the place becomes involved in great trouble (71. 13. 1). When beasts eat sand, embers and corn, or when cats, fish and minor insects devour one another, it is a bad omen (64. 5. 3–4). It is also a bad omen when animals and birds become miserable, eat feces and howl loudly (64. 5. 2). When cats scream, suck 'milk' from the juicy trees (64. 7. 4), and fight with owls near a palace (64. 6. 9.), it forestalls, according to Garga, the destruction of the king and the country. The sound of the owl is generally considered inauspicious (72. 3. 7).

When carnivorous beasts and monkeys are seen roaring and yelling near a city-gate[25] and dogs are seen crying and weeping in the cemetery, danger to the city is clearly indicated (64. 8. 1). Similar danger is indicated when animals and birds gather in large numbers, carnivorous beasts start howling (64. 7. 1. Cf. *BS* 46. 67), and crows act like cranes near the city-gates (64. 5. 3) and strike the earth with their beaks (64. 7. 9). When wild animals move about in a city or a village (64. 4. 7) inauspicious animals, birds or reptiles enter a house[26] or when a honey-comb is seen in a house or when carnivorous beasts enter a palace,[27] it prognosticates evil (70.5.4–5). The

23. Cf. *Kauś*. 93. 14; 106, *BS* 46. 63. Cf. also *Kauś*. 93. 15; 107. *Kauś*. 135 prescribes an elaborate rite to be performed when a bamboo cracks suddenly.
24. Cf. *Kauś*. 95, 96, *BS* 46. 71.
25. *AVP*. 64. 7. 9; 70c. 32. 22. Cf. *BS* 46. 68.
26. Cf. C.Hole, "Popular Modern ideas on folklore", *Folklore* LXVI p. 324. *Kauś*. (93. 30; 123) prescribes a rite to be performed when a bird or beast touches the oblation material.
27. Cf. *BS* 46.68. The sight of an animal or a bird carrying a piece of flesh is considered ominous by *Kauś*. (93.36; 129).

city wherein wild deer (*ruru*), spotted antelope (*pṛṣata*) and other beasts are seen moving about, soon turns into a forest. The minister in that place will be killed in the seventeenth fortnight, and there will be great danger to the people (71.3.3).

If frogs and scorpions harass a serpent, the king will be killed (64.8.8.). If animals, which are, by nature, antagonistic to one onother, are seen together in friendly relationship, it portends the ruin of the king and the people (64.3.3). Similar is the result when the creatures moving at night move about by day and those normally moving during the day move about at night (64.4.3. Cf. *BS* 46.66.). If blood flows from the horns of a cow,[28] it indicates the destruction of the cows and the Brāhmaṇas (64 8.6); and when cows die in a country in large numbers, it forestalls immediate danger to that country (70.13.4). If the animals and birds (like cuckoos and peacocks) get intoxicated out of season (64.4.6), it augurs danger to the country folk (71.3.2). If an animal walks after being killed, there is impending danger for the king.[29] (71.16.4).

It is said that if a deer comes into contact with an army setting out on a military expedition, the army is bound to fail in its objective. Hence to avert that evil effect, the *mantra*: *mṛgo na bhīmaḥ*...[30] should be recited. If birds fly over that army, rice cooked with flesh should be offered and the *mantra*: *aliklavā jāskamadā*...[31] should be recited. If a Kapiñjala bird chirps at the starting of the army, the *mantras: bhadraṁ vada*..[32] should be recited (1.36.5–6). If a dog is seen running through a village, holding a bone, a horn or a piece of wood in its mouth, the Purohita should perform the Kāpotī śānti, employing the *mantra* : *devā kapotaḥ*....[33] (70c. 28·4–29·1)

3 (e) Births

Abnormal births in the case of women, female animals and even in plants (64.5.10, 8.10) always produces a peculiar kind of fear in man. If a child is born with long hair or without hair or with more or less number of fingers than usual, or if, at the time of birth, it has two teeth, two heads,

28. *Kauś* (93.19; 112) prescribes a rite to be performed when a cow gives out blood when milked.
29. Omens relating to birds and beasts are seen at *Adbhuta Br.* 8; *Rām.* VI. 10.21, 35.31; VII. 6.57; *Mbh.* II. 102.33; VI. 2.17, 95.47, 112.8; VII. 7.36; *Bhāg. Pur.* I. 14.13–14; III. 17.9; *BS.* 86.
30. *AV.* VII. 48.3. It may be pointed out, in this connection, that this *mantra* has nothing to do with deer. The word *mṛga*, in this context, does not mean deer.
31. *AV.* XI. 9.9.
32. *Kauś.* 46.54-55.
33. *RV.* X. 165.1; *AV.* VI.27.1.

two noses, one eye or three eyes, or if it has no hands, a pacificatory ceremony becomes necessary (69.2.1-3). If a woman or a female animal delivers a child or a young one which has no nose, no lips or no eyes, it is ominous and leads to the destruction of the nation.[34] If many young ones are born with one common head, it foretells a dissension among ministers, if a child is born with two heads, it forecasts impending division of the kingdom; if a child is born without hands or feet, the minister dies; and if a child is born only with a trunk (without the head), it prognosticates the death of the king (72.6.1-5). The birth of a child with more or less number of limbs (64.3.2) or with deformed limbs is ominous to the family in which it is born. It is stated that the king of the country wherein children are born with their limbs or faces similar to those of monkeys, camels, elephants or cows, perishes within six months (cf. 71.7.3). Similar is the result if monkeys and other creatures are born with limbs similar to those of other animals (69.3.2-4). When the animals of one species give birth to young ones of other species, it predicts the destruction of the king and the country (64.3.2). The birth of twins is supposed to lead to the destruction of the family and the country, especially when the twins are born with bodies attaching to each other[35] (70.9.2. cf. 67.3.2.). It is laid down that if there is still birth, the dead child should be washed, perfumes should be applied to its body, it should be besmeared with clarified butter, and then it should be offered on the fire, in the accompaniment of the *mantras* from the *raudra gaṇa* (72.6.6).

3 (f) Crops and Trees

As in the case of animal-life so too in the plant-world, any abnormal growth is considered to be ominous. For instance, Aśvattha, Udumbara, Plakṣa and Nyagrodha never put forth blossoms. If, however, flowers are seen on those trees (64.8.3), they are said to affect the Brāhmaṇas, the Kṣatriyas, the Vaiśyas and the Śūdras respectively (71.16.1). If flowers bloom or fruits grow out of season (64.3.6 cf. *BS* 46.26) and the roots of the trees are seen on their stems and twigs (64.4.1), the king of the place will be dislodged within twelve months (71.11.1). If honey, clarified butter ,curds or fruit-juice (64.3.7, 8.1, 5) oozes out of trees, it is ominous to the king, reduces the quantity of milk, clarified butter as well as water in the country, and leads to terrible epidemics, wars and famines (71.10.3-4). If wine oozes out from them, there will be disruption among the people, if blood oozes out, there will be war and eventual destruction of the nation (64.6.8 cf.

34. Cf. *AVP*. 67.3.2; *BS* 46.52-53.
35. For omens relating to abnormal births, see *Adbhuta Br.* 11, *Ram.* VI. 35.10; *MBh.* III. 181.42; V. 143.25; VI.3.1, 25, XVI.3.7,9.

BS 46.27); if oil oozes out, the minister will be murdered; and if food comes out from the trees, there will be famine (71.10.5). If one leaf or flower grows out of another leaf or flower, and if one fruit is surrounded by another fruit (64.8.7 cf. *BS* 46.33), it forestalls danger to the country-folk (71.11.2). When a seed or a fruit sprouts up unexpectedly, it indicates the ruin of the married couple (70.10.3). If the flower or fruit of one tree is found on another tree (69.3.4), or if the flowers are seen to be dark in colour (70.5.5), or if a tree appears to have two shadows at night (69.5.5), or if the shadow falls on the same side as the light (72.3.8), or if a tree or a pillar near a temple (*caitya*) falls down, or if the leaves drop down by themselves without any apparent reason, or if the branches of a tree or the whole of it dries up, or if a withered tree sprouts up again (64.9.5; 71.1.4, 72.3.1 Cf. *BS* 46.28), or if *darbha*-blades grow near one's sleeping place (72.3.8-11), the performance of Amṛtā śānti becomes essential.

When the trees near a temple break or produce a harsh sound or laugh or move or sing or weep, they forebode attack by the enemy and the murder of the minister (71.10.1-2 cf. *BS* 46.25, 30). When trees appear to be covered with white or red or yellow or black garments, danger to the Brāhmaṇas, the Kṣatriyas, the Vaiśyas and the Śūdras respectively is indicated. If the garments are blue, they indicate the ruin of the crops; if variegated in colour, they indicate the destruction of the animals and birds; and if colourless, they forebode the occurrence of terrible diseases within ten months[36] (71. 11. 3-5).

3 (g) Royal Objects

It has already been pointed out elsewhere[37] that the Pariśiṣṭas are essentially meant to serve as a hand-book for the Atharvan who is the Purohita of a king, and that accordingly they concern themselves more particularly with kings and princes. There is, therefore, nothing unnatural if they seem to lay a special stress on the consideration of portents relating to royal things and their effect on the kings.[38] One of the important objects connected with royalty is the Indra-dhvaja, that is, the banner of the king.[39] If it falls down or breaks, or if a bird like a hawk or a vulture perches upon

36 Various omens relating to trees have been referred to in *Adbhuta Br.* 5, 7, 8, 12, *Rām.* III. 23.14; VI. 4.53; *MBh* VI. 3.1, 10, 39, 40; VI. 3.14; *MP* 154.100; 163.44, 49; *Harivaṁśa* II. 116.62. Cf. *Kauś.* 122 with AVP 70b.5.2.

37 'Pariśiṣṭas of the Atharvaveda – Their Nature and scope', *JUK* Vol. VIII (1964), pp. 65–74.

38 For omens specially related to Kings, see *MBh.* VI. 3; XII. 102: *MP* 240; 243 and Yogayātrā by Varāhamihira.

39 Cf. 'The Indra-Maha' JUK Vol. XVIII (1974), pp. 17-23.

it, or if it burns,[40] it is ominous to the king (19.1.10–13, 64.6.8; 72. 3.7, 8). When the Indra-banner, city-gates, palaces and lofty mansions begin to burn, crack and collapse (70c. 32.31; 72.3.10, 15.9, 16.4) death of the king in the near future is portended (71.15.3).

If a crow, an owl, a cock or a hawk perches upon the royal parasol, if a tooth of the king or of his elephant or horse breaks (64.6.7), if his sceptre gives way, or if a wheel or the axle of his chariot breaks while he is seated in the chariot (72.2.6,8, 3.11), they should be regarded as bad omens for the king, his chaplain, minister, commander-in-chief, wife, elephant, chief queen, and prince[41] (71.2.8). Similarly when crows are united (*samavāya*) on the roofs of the palaces, arches or banners or when they perch upon a car or when an owl, a hawk, a vulture and other birds chirp in the direction of the flag, they should be known to constitute an evil omen (72.3.7).

If weapons become ablaze (Cf. 70.32.7,13), or when weapons or pillars of a house begin to move (64.5.6), or when weapons appear to run forth and come back, or when arrows come out of the quiver by themselves producing a sound or fly in the opposite direction when discharged (64.6.4) or when a quiver gets filled with arrows, or when bows catch fire, a terrible battle in that country is surely indicated (71.14.4–5). If parasol, garment and banner are seen on the ant-hills (64.5.6.) or if the throne, royal ladles (*rājadarvī*), vessels and bedsteads shake, break, move about or produce a creaking sound (64.4.3, 7.6; 70b.2.5), they forbode, according to Garga, the destruction of the country. If a pillar, a tree or a banner gives out blood or water, if smoke is produced from them or if they burn, they betoken murder of the ministers (71.19.5). If a chariot or a mechanical contrivance (*yantra*) or an elephant or a car or a muscial instrument etc. is strucy by a meteor, or if smoke, flames and rays are produced from any one of them, it constitutes an evil omen (70b.19.1–2; 72.2.4).

When crows, pigeons, herons, vultures, Yakṣas, Rākṣasas, Piśācas and beasts cry at night or chirp or sing in front of a chariot, banner, mansion or a palace, a pacificatory ceremony characterised by abundunt *dakṣiṇā* becomes necessary (72.2.2). If a carnivorous beast enters a palace, it foretells that the king will be involved in great trouble (72.15.9). If a female elephant gets intoxicated or delivers in a village (72·2.7), and if elephants, horses and mages of deities have the smell of marrow or blood, it indicates danger of i

40 Cf. *Rām* III. 23. 4: VI. 51.32, 95.44. *MBh*. IV. 14.60, VI. 3.45, Kautilya's *Arthaśāstra* 14.3. 1, *BS* 46.70, 74.

41. The eight royal objects mentioned here are more or less similar to those mentioned at AVP. 71.19.7 and *BS* 46.7. The latter, however, mentions vehicles and treasure in lace p of minister and wife. Cf. Garga-samhitā:–

war and the death of the king (46.6.1). If blood comes out of the trunks of elephants or if the hair of horses appears to be ablaze, it betokens evil to the king[42] (7oc.32.13).

पुरे जनपदे कोशे वाहनेऽथ पुरोहिते ।
पुत्रेष्वात्मनि भृत्येषु पश्यते दैवमष्टधा ॥

42. For omens relating to royal objects, see *Adbhuta Br.* 3, *Rām.* VI. 23.4–VI. 41.13; VI. 35.33,34, 57.33; VII. 6.57–59, 46.14. *MBh.* II. 41.18; V. 84.10, 143.27; VI. 2.29· 3.37, 68, 71, 72, 99.26; IX. 57.11, 59.51,56; XII. 102.5,13; XVI. 3.5, 10, 11,15, 4.3; *MP* 238; 240; *VDP* II. 144; *Harivaṁśa* II. 116.57; *Bhāg. Pur.* I. 42.2–5, 19; *Saura Pur*. 60.17; *Kathāsaritsāgara* XVII. 116.2–3.
Other omens relating to horses, elephants etc. are found in *Rām.* III.23.2–3,17; VI. 10.17, 35.26, 53.15, 55.9–11, 57.39, 78.17, 95.44–45, 106.32; *MBh.* IV. 46.10–11; V. 143.12; VI. 2.33, 3.45, 99.25, 112.13, VII. 77.7. 193.19; VIII. 31.8, 39.14. IX. 22.24, 59.53; *Bhāg. Pur.* I. 14.13; *MP* 154.96f; *Viṣṇu Pur.* V. 3–4; *Raghuvaṁśa* 10.74.

THE CHARACTERISTICS OF A MAHĀKĀVYA AND KĀLIDĀSA'S MAHĀKĀVYAS

D. N. SHANBHAG

It has become usual with almost all the scholars to quote the characteristics of a *Mahākāvya*[1] as given by Bhāmaha, Daṇḍin and Viśvanāth, even while dealing with the *Mahākāvyas* of Kālidāsa. Hence, I am quoting them herebelow before offering any comments thereon.

Bhāmaha lays down :—

सर्गबन्धोऽभिनेयार्थं तथैवाख्यायिकाकथे ।
अनिबद्धं च काव्यादि तत्पुनः पञ्चधोच्यते ॥
सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।
अग्राम्यशब्दमर्थ्यं च सालङ्कारं सदाश्रयम् ॥
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत् ।
पञ्चभिः सन्धिभिर्युक्तं नातिव्याख्येयमृद्धिमत् ॥
चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् ।
युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक् ॥[2]
नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः ।
न तस्यैव वधं ब्रूयादन्योत्कर्षाभिधित्सया ॥
यदि काव्यशरीरस्य न स व्यापितयेष्यते ।
न चाभ्युदयभाक् तस्य मुधादौ ग्रहणं स्तवे ॥[3]

Daṇḍin states :—

सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ॥
इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।

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1 The term is translated variously (1) Ornate court epic (Winternitz) (2) Extended narrative poem (D.K. Gupta) (3) Epic (A.B. Keith) (4) Court epic (K. Krishnamoorthy) Long poem (S.K. Belvalkar).

2 Some have mistaken this line as referring to a drama.:– "But he (Bhāmaha) betrays his khowledge of all the *rasas* when he says युक्तं लोकस्वभावेन etc., meaning thereby that in the drama all the *rasas* should be delineated" —Dr. Shankaran, *Some Aspects of Literary Criticism* in *Sanskrit*, p. 24.

3 Bhāmaha, *Kāvyālaṅkāra*, I, 18–23.

चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ।।
नगरार्णवशैलर्तुचन्द्रार्कोदयबर्णनैः ।
उद्यानसलिलक्रीडामधुपानरतोत्सवैः ।।
विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ।।
अलङ्कृतमसंक्षिप्तं रसभावनिरन्तरम् ।
सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः ।।
सर्वत्रभिन्नवृत्तान्तैरुपेतं लोकरञ्जकम् ।
काव्यं कल्पान्तरस्थायि जायेत सदलङ्कृति ।।
न्यूनमप्यत्र यैः कैश्चिदङ्गैः काव्यं न दुष्यति ।[4]
यद्युपात्तेषु सम्पत्तिराराधयति तद्विदः ।।
गुणतः प्रागुपन्यस्य नायकं तेन विद्विषाम् ।
निराकरणमित्येष मार्गः प्रकृतिसुन्दरः ।।
वंशवीर्यश्रुतादीनि वर्णयित्वा रिपोरपि ।
तज्जयान्नायकोत्कर्षवर्णनं च धिनोति नः ।।[5]

And Viśvanāth adds many more characteristics :—

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ।
सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ।।
एकवंशभवा भूपाः कुलजा बहवोऽपि वा ।
शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ।।
अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसंश्रयाः ।
इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ।।
चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् ।
आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ।।

4 One can clearly see here that this is spoken about a *Mahākāvya* itself and of no other variety. But some scholars try to find here a definition of a *Khaṇḍakāvya* or *laghukāvya*. Read :

(1) इत्थं महाकाव्यलक्षणमुक्त्वा खण्डकाव्यमपि निरूपयति–न्यूनमिति ।।
Jeebananda Vidyasagara, *Kāvyādarśah,* published with J. V.'s Commentary by Vavilla Venkateswara Shastrulu, Madras, 1952, p. 11 (2) "Shortly stated, a Mahākāvya is a writing of considerable length, varying description and elaborate construction, embracing a narrative, theological or historical and is divided into sargas or cantos for convenience of narration. A poem that falls short of the several particulars that are required to make up a Mahākāvya is called a Laghu-kāvya or a minor poem" K. Krishnamachariar, *History of Classical Sanskrit Literature,* Motilal Banarsidass Delhi, 1970, p. 81.

5 Daṇḍin, *Kāvyādarśa,* I, 14–22.

क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् ।
एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः ।।
नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह ।
नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ।।
सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् ।
सन्ध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ।।
प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः ।
संभोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ।।
रणप्रयाणोपयममन्त्रपुत्रोदयादयः ।
वर्णनीया यथायोग्यं साङ्गोपाङ्गा अमी इह ।।
कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा ।
नामास्य सर्गोपादेयकथया सर्गनाम तु ।।[6]

Now we can note the characteristics of a *Mahākāvya* as laid down by these three of-quoted rhetoricians. As Bhāmaha and Daṇḍin are almost contemporaries and have many points in common[7] we can take their statements together. And it is also usual with the scholars to take note of Daṇḍin rather than of Bhāmaha as Daṇḍin has "the general tendency to elaborate the matter in hand"[8] and it is true of his definition of *Mahākāvya* also. The following are the characteristics of a *Mahākāvya* as laid down by Daṇḍin :— (1) Its beginning should consist of either a blessing or a dedication or an indication of the subject-matter which should be good, historical or otherwise. (2) It should deal with four goals of human life and must have a great and generous person as its hero. (3) It should be well decorated with descriptions of cities, oceans, hills, the seasons, the moonrise, the sunrise, sports in gardens and in waters, drinking scenes, festivals of enjoyment, separation of lovers, their marriage, nuptials and birth of a son, consultation with ministers, embassies, army campaigns, war and hero's triumph. (4) It should be of a sizeable length and should be continuously filled with sentiments and emotions. (5) Its cantos should be not too lengthy, should have welformed joints and metres pleasing to the ears, and it should end in a different metre. (6) Such a poem possessing good figures of speech will be pleasing to the world at

6 Viśvanāth, *Sāhityadarpaṇa,* VI, 315–325.

7 "It is said that Daṇḍin's definition as well as exposition of Mahākāvya is based on Bhāmaha's whose several terms have been adopted verbatim, but the matter appears to be traditional rather than designed for the first time by either of the two authors". D. K. Gupta *A Critical Study of Daṇḍin and His works*, Meharchand Lachhmandas, Delhi, 1970, p.67.

8 Ibid, p. 75.

large and will survive several *Kalpas.* (7) When any of these characteristics are wanting, still it does become acceptable if the structure of the parts incorporated in the poem is pleasing to those who know a poem. (8) The qualities of the hero should be described in the beginning and then should be described his victory over his rivals whose qualities should also be narrated.

Here we can note that Bhāmaha's definition has one or two importent points, which Daṇḍin has excluded : (1) Bhāmaha's phrase '*mahatām*' seems to allow more than one hero; (2) he states that there should be the *pañcasandhis*; (3) he lays down that it should be simple and easy to understand (*nātivyākhyeyaṁ*); (4) it should be imparting instruction to the readers; (5) Bhāmaha opines that there is no need to describe the hero's rival.

Viśvanātha's description brings in many more characteristics; prominent among them are: (1) The hero may not be one alone; there may be many more of the same dynasty. (2) There should be censure of the wicked and the praise of the good. (3) The cantos should be eight or more, composed in only one metre and ending in a different metre. (4) A canto should generally deal with one incident only and should hint, towards the end, the incident of the following canto. (5) The Mahākāvya should be named after the poet or the story or the hero or some one else; similarly the cantos may be named after the happenings they relate.

After stating these characteristics of a *Mahākāvya*,the scholars rush to point out, that Kālidāsa wrote his two *Mahākāvyas* in conformity with these definitions *forgetting for a while that all these rhetoricians are later than Kālidāsa.*[9] To quote a few : A. B. Keith after remarking "the *Raghuvaṁśa* may rightly be ranked as the finest Indian specimen of the Mahākāvya as defined by writers on poetics"[10] gives what has been laid down by Daṇḍin about a *Mahākāvya.* Dr. K. Krishnamoorthy states :- "Kālidāsa's claim for the highest place among the classical poets of India is based as much on his poems as on his plays. The age of the natural epic had long passed. He had already before him a set of conventions about *Mahākāvya* or the court epic. The theme was to be lofty, the style ornate, the metres varied. In cantos ten to twenty[11] the poet was expected to provide minute imaginative

9 There is even an attempt to bring the *Rāmāyaṇa* within the fold of the *Mahākāvya* of of these rhetoricians. Read : "Rāmāyana, the Ādikāvya, is the first poem. It is a mahākāvya in every detail to the description given by rhetoricians" —K. Krishnamachariar. *Hist. of Cl. Skt. Lit.* p. 82.

10 A.B. Keith, *A History of Sanskrit Literature,* Oxford University Press, 1953, p. 92.

11 The learned doctor does not give any evidence for these numbers. None of the three authorities quoted above, viz., Bhāmaha, Daṇḍin and Viśvanātha gives these numbers of cantos.

descriptions of stock topics like the mountain, the sea, the city, the seasons, battles, weddings, royal sports, sunrise and sunset, besides presenting great kings or gods as heroes. Although inheriting this stereotyped tradition, Kālidāsa alone in the long history of Sanskrit poetry, could rise well above its limitations and produce two works both of which are, by univeral consent, the best two in the genre."[12] In his article रघुवंशस्य महाकाव्यत्वम् [13] Pandit K. Dakshinamurthy states :

कविसार्वभौमस्य कालिदासस्य रघुवंशाख्यं काव्यं महाकाव्यमिति वक्तुमुचितम् । यद्यपि – सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः । सद्वंश्यः क्षत्रियो वाऽपि धीरोदात्तगुणान्वितः ।। इति महाकाव्ये देवताविशेषः इन्द्रादिर्नायकः, अथवा धीरोदात्तगुणान्वितः उत्तमकुलजः क्षत्रियो वा नायकः स्यादिति अभिहितम्, तथापि– एकवंशभवा भूपाः कुलजा बहवोऽपिवा इति तत्रैव महाकाव्यलक्षणसन्दर्भे विद्यमानं कल्पान्तरमादाय अयं कविशेखरः इक्ष्वाकुकुलसमुद्भूतान् काव्यनायकलक्षणलक्षितान् बहूनेव नायकप्रवरानधिकृत्य स्वीयं रघुवंशाख्यं महाकाव्यं निबबन्ध । अथवा एक एव महाकाव्ये नायक इति प्रथमं कल्पमादायापि अस्य रघुवंशाख्यस्य काव्यस्य महाकाव्यत्वं सूपपादम् । यथाह रघुवंशकाव्यारम्भे स्वयमेव कालिदासः "सोऽहमाजन्मशुद्धाना"मित्यारभ्य "रघूणामन्वयं वक्ष्ये" इति । तदस्य काव्यस्य एको बहवो वा क्षत्रिया न नायकाः, अपि तु कालिदासाभिहितानां तादृशानां लोकोत्तरगुणैर्विभूषितानां चिरस्मरणीयचरित्राणां क्षत्रियपुङ्गवानां बहूनामुत्पत्तिहेतुभूतः सूर्यवंश एव एको नायक इति रघुवंशकाव्यस्य महाकाव्यत्वं शक्योपपादम् ।"

It is not that the learned Pandit is not conscious of the fact that Kālidāsa was earlier than Viśvanāth whom he quotes, as he himself later on remarks

अतिप्राचीनोऽयं कालिदासः तदनन्तरकालीनैर्लक्षितानि महाकाव्यलक्षणानि न लक्ष्यीचकारेत्येतन्न दोषाय ।आलंकारिकास्तदभ्युपयन्ति । यथाह दण्डी–

न्यूनमप्यत्र यैः कैश्चिदंशैः काव्यं न दुष्यति ।
यद्युपात्तेषु संपत्तिराराधयति तद्विदः ।।

Prof. R. D. Karmarkar remarks– "The *Kumāra* admirably satisfies the above definitions of a Mahākāvya". "The *Raghuvaṁśa* is the most widely read

12 K. Krishnamoorthy, *Kālidāsa*, Twayne Publishers, New York, 1972, p.62.

13 Published in *Kālidāsa Samīksā*,, Ed. E. R. Srikrishna Sarma, Shri Venkatesvara University, Tirupati, 1962, p. 21–22.

of the five well known Mahākāvyas in Sanskrit literature. The *Raghu* admirably satisfies the definition of a Mahākāvya in all its essentials"[14]

But did Kālidāsa follow these rhetoricians while composing his *Mahākāvyas* ? Impossible. Because Kālidāsa lived before all of them. Secondly, do Kālidāsa's *Mahākāvyas* satisfy all the conditions laid down by them ? It is true that Daṇḍin says – न्यूनमप्यत्र यैः कैश्चिदंशैः काव्यं न दुष्यति । But it does not mean that not fulfilling even the major conditions will make the poem a *Mahākāvya*. Let us examine about the heroes of the two *Mahākāvyas*. Who is the hero of the *Kumārsambhava*? The title may suggest that Kumāra is the hero. But the first eight cantos which form the genuine poem do not contain any description of Kumāra. Even he is not born. And scholars like R. D. Karmarkar who like to conclude "that Sargas 1-8 are definitely from the pen of Kālidāsa, sargas 9-10 also are most probably to be ascribed to him and that it is not improbable that sargas 11-17 should have also been written by him"[15] hold 'The great God Śiva is the Hero'.[16] Griffith likes us to believe that the poem contained 22 cantos.[17]

Here I will like just to draw the attention of interested scholars that the fact that no rhetorician has quoted even a single line from the vast mass of cantos IX-XVII should serve as a strong point to decide that these cantos were not from the pen of Kālidāsa. The other arguments one can read in R. D. Karmarkar's *'Kālidāsa'* (Karnatak University, Dharwad, 1971, pp. 28 ff.) and Narayana Pandit's com. *Vivaraṇa*. But I want to point at one or two points which the learned Professor has missed. The fact that Viśvanātha, a comparatively later writer lays down the number of cantos as eight or more[18] and that the classical commentator Mallinātha who flourished almost during the same period should leave the latter cantos uncommented should serve to show that until that period the poem contained eight cantos only. Otherwise why should Viśvanātha speak of eight only and not of any other number. I feel that Viśvanātha's additions to the definition of a *Mahākāvya* must have been made to facilitate Kālidāsa's two *Mahākāvyas*

14 R. D. Karmarkar, KĀLIDĀSA. Karnatak University, Dharwad, 1971, p. 27, and 70. He quotes the definitions of Mahākāvya of Daṇḍin, Agnipurāṇa and Viśvanātha.

15 Ibid. p. 34.

16 Ibid. p. 27.

17 "The birth of the War God", says Griffith "was either left unfinished or time has robbed us of the conclusion. The latter is the more probable supposition, tradition informing us that the poem originally consisted of 22 cantos". K. Krishnamachariar, supra (9) p. 114.

18 Some scholars wrongly quote the passage from the Iśānasamhitā laying down the number of cantos in a mahākāvya as forming part of the Kāvyādarśa.

to come strictly within its fold. Otherwise why should he lay down that there may be many heroes ? Whe should he leave it to the poet's wish the naming of a *Mahākāvya ?* It might be because there might have been some controversy about the names *Kumārasambhava* and *Raghuvaṁśa.* Here we must not forget that Kālidāsa was continuously accused for the descriptions of the amours of Śiva and Pārvatī in the eighth canto of the *Kumārasambhava*[18] and it is quite probable that critics of those periods who were all for *Vidugdha* or *Paṇḍita* Kāvyas might not have been ready to accept Kālidāsa's poems ae *Mahākāvyas,* the *Kumārasambhava* because it contained only eight cantos and as such did not have all kinds of descriptions and the *Raghuvaṁśa* as it did not have one hero.[19] Pandit Dakshinamoorthy's remarks quoted above hint at the attempts made to justify the *Raghuvaṁśa* as a *Mahākāvya* conforming on the count of the condition regarding the hero also. We can also see that the *Raghuvaṁśa* was tried to be classified as a *Saṁhitā.* Śāradātanaya of the 12th or 13th century in his *Bhāvaprakāśana* says :-

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तदुक्तमीशानसंहितायाम्–
अष्टसर्गान्न तु न्यूनं त्रिशंत्सर्गाच्च नाधिकम् ।
महाकाव्यं प्रयोक्तव्यं महापुरुषकीर्तियुक् ।। इति ।।
काव्यादर्श, प्रथम परिच्छेद.

Dr. Kesavarao Musalgaonkar, *Sanskit Mahakavya Ki Parampara,* The Chowkamba Sanskrit series Office, Varanasi, 1969, p. 132. But the fact remains that this is not quoted in the *Kāvyādarśa* of Daṇḍin, but only in some of late commentaries like that of Jeebananda Vidyasagara (Ref. his com. on I, 17).Some have blindly quoted it without caring to find it out in the Iśānasaṁhitā. Read — हा 'ईशानसंहिता' ग्रंथातील महाकाव्यविषयक श्लोक श्री अ. का. प्रियोळकर (दमयन्तीस्वयंवर, मुबई, १९३४, पृ. ६६) व डा. के. ना. वाटवे (संस्कृत काव्याचे पञ्चप्राण, पुणे, १९४७, पृ. ४६–४७) यांनी अनुक्रमे नमूद व निर्देशित केला आहे. परंतु प्रस्तुत लेखकास ईशानसंहिता हा ग्रंथ, प्रयत्न करून ही उपलब्ध होऊ शकला नाहीं. तसेच, सदर लेखकद्वयाशी पत्रव्यवहार केल्यावर, त्यांनाही 'ईशानसंहिता' हा ग्रंथ उपलब्ध झाला नव्हता, असे कळले ! मग हा श्लोक सदर लेखकांनी कुठून उद्धृत केला असेल ?

Dr. D. B. Kulkarni, *Mhākāvya Svarūpa Va Samīksā,* Vijaya Prakashan, Seetabardi, Nagpur, 1975, p. 288, fn. 11.

19 Read Ānandavardhana's justification for still holding Kālidāsa to be a Mahākavi :

महाकवीनामव्युत्पत्तिकृतमप्युत्तमदेवताविषयप्रतिषिद्धसंभोगश्रृङ्गारनिबन्धनाद्यनौचित्यं शक्तितिरस्कृतत्वात् ग्राम्यत्वेन न प्रतिभासते यथा कुमारसंभवे देवीसंभोगवर्णनम् । —*Dhvanyāloka,* III उद्योत

वृत्तान्ता विप्रकीर्णाः स्युः संहिता यत्र कोविदैः ।
स संहितेत्यभिहिता रघुवंशं यथा कृतम् ।। (P. 282)

It must also be remembered that rhetoricians dealing with poetic defects have quoted profusely from Kālidāsa. Of course, an attempt is made to justify this :- "Since more quotations are taken from Kālidāsa than from others, thoughtless people are likely to carry the impression that Kālidāsa surpasses others not only in merits but also in defects. We should like to caution against such misapprehension. The reason for drawing largely upon Kālidāsa lies in his own wide popularity. The writers on rhetoric felt that their students would understand the nature of each defect more quickly and thoroughly, if a quotation most familiar to them was placed before them. Other poets being too difficult to be easily understood, their verses would rather have blurred than elucidated the point at issue; hence the choice of Kālidāsa by many even for illustrating what they considered to be defects of poetry" (Mirashi and Navalekar, *Kālidāsa*. Popular Prakashana, Bombay, 1969, p. 387), Contrast this with Ānandavardhana's remark :-

यत्तु एवंविधे विषये (ग्राम्यसंभोगवर्णने) महाकवीनामप्यसमीक्ष्यकारिता लक्ष्ये दृश्यते, स दोष एव । स तु शक्तितिरस्कृतत्वात्तेषां न लक्ष्यत इत्युक्तमेव । (*Dhvanyāloka* – p. 140).

Moreover, that the *Kumārasambhava* ended with the eighth canto can be proved on the evidence of Kuntaka, the author of the *Vakroktijīvita*. In the fourth Unmeṣa he gives in brief the main incidents of the *Kumārasambhava* as follows :- प्रबन्धेषु पूर्वं पूर्वं प्रकरणं परस्य परस्य प्रकरणान्तरस्य सरससंपादितसन्धिसंबन्धसंविधानकसमर्प्यमाण(कामनीयक)ताप्राणप्रौढिप्ररूढवक्रतोल्लेखमाह्लादयति । ..... यथा वा कुमारसंभवे – पार्वत्याः प्रथमतारुण्यावतारवर्णनम्, शंकरशुश्रूषा, दुस्तरतारकपराभवपारावारोत्तारकारणमरविन्दसूतेरुपदेशः, कुसुमाकरसुहृदः कन्दर्पस्य पुरंदरोद्देशात् गौर्याः सौन्दर्यबलाद्विप्रहरतो हरविलोचनविचित्रभानुना भस्मीकरणं, दुःखावेशविवशाया रत्या विलापनम्, विक्षतविकलमनसो मेनात्मजायास्तपश्चरणम्, आदृतवृद्धा(चारया सह) मनसिजविषूदनसंवादनिरूपणं, चित्रशिखण्डिभिः शिखरिनाथाभ्यर्थनम्, निरर्गलानुरागप्राग्भारपरिमृष्टचेतसा (परमेश्वरेण) पाणिपीडनम्, इति प्रकरणानि पौर्वापर्यपर्यवसितसुन्दरसमावेशसंबन्धबन्धुराणि रामणीयकधारामधिरोहन्ति । [20]

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20 By the by, who is the hero of the *Raghuvaṁśa* ? A. B. Keith makes Rāma the central figure (*History of Sanskrit Literature*, p. 93) while R.D. Karmarkar holds Raghu as the dominating figure (*Kālidāsa*, p. 70ff.), even though he remarks 'The Kings of the Solar race occupy the position of the Nāyaka' (p. 70).

Hence we may safely conclude that the *Kumārasambhava* as composed by Kālidāsa had only first eight cantos.

This is all stated here only to prove that Kālidāsa did not have before him the norms of a *Mahākāvya* as reflected in the works of rhetoricians like Bhāmaha, Daṇḍin, Viśvanātha and their followers, because all these writers speak more of the outer form of a *Mahākāvya* rather than its inner content or the soul.

Then does it mean that Kālidāsa had no norms before him while he composed his poems ? I think that he had such norms before him but they were concerned with the inner core of a *Mahākāvya*. To know these norms we have to turn our attention to other rehtoricians like Ānandavardhana and Kuntaka. It is well said, "the question as to what constitutes poetry or poetic charm, the aesthetic fact, does not arise until Vāmana and the Dhvanikāra come into the field, for earlier authors like Bhāmaha (i-23) and Daṇḍin (i-10) propose to confine themselves chiefly to what they call the *Kāvyaśarīra* or the body of poetry as distinguished from its *ātman*, its 'soul' or animating principle"[22]. Hence leaving aside Bhāmaha, Daṇḍin and their thribe let us make our efforts to know the characteristics of a *Mahākāvya* as reflected in the Dhvanyāloka and similar other works.

A careful study of the works on Sanskrit Literarary Criticism shows that there must have been two thought currents flowing throughout its history from Bharata onwards. One current laid greater stress on the outer form of poetry and the other laboured hard to point out the soul of poetry. The first current is reflected in the works of Bhāmaha, Daṇḍin and their followers whereas the other one is mirrored in the works of Ānandavardhana and Kuntaka. As Ānandavardhana is earlier to Kuntaka I am pointing out here below what is the soul of a *Mahākāvya* as stated in the *Dhvanyāloka*.

It must be mentioned at the outset that Ānandavardhana has high regārd for Kālidāsa which is stated clearly in अस्मिन्नतिविचित्रकविपरम्परावाहिनि संसारे कालिदासप्रभृतयो द्वित्राः पञ्चषा वा महाकवय इति गण्यन्ते ।[23] and as pointed out above (fn. 19) he readily pardons Kālidāsa for describing the amours of Śiva and Pārvatī. According to Ānandavardhana, the *Mahākāvyas* which intend to delineate sentiments are superior to others:-

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21 The *Vakroktijivita* of Kuntaka Ed. K. Krishnamoorthy, Karnatak University, Dharwad, 1977, p. 272-3.

22 S.K. De. *History of Sanskrit Poetics*, II, pp. 34-35.

23 *Dhvanyāloka*, Ed. K. Krishnamoorthy. K.U.D. p. 14.

सर्गबन्धे तु रसतात्पर्ये यथारसमौचित्यमन्यथा तु कामचारः; द्वयोरपि मार्गयोः सर्गबन्धविधायिनां दर्शनाद्रसतात्पर्यं साधीयः ।[24]

And then he lays down the conditions to be fulfilled by a poet to suggest the sentiments and here, we get the characteristics of a *Mahākāvya* according to Ānandavardhana:-

विभावभावानुभवसञ्चार्यौचित्यचारुणः ।
विधिः कथाशरीरस्य वृत्तस्योत्प्रेक्षितस्य वा ।।
इतिवृत्तवशायातां त्यक्त्वाननुगुणां स्थितिम् ।
उत्प्रेक्ष्याप्यन्तराभीष्टरसोचितकथोन्नयः ।।
सन्धिसन्ध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया ।
न नु केवलया शास्त्रस्थितिसम्पादनेच्छया ।।
उद्दीपनप्रशमने यथावसरमन्त रा ।
रसस्यारब्धविश्रान्तेरनुसन्धानमङ्गिनः ।।
अलङ्कृतीनां शक्तावप्यानुरूप्येण योजनम् ।
प्रबन्धस्य रसादीनां व्यञ्जकत्वे निबन्धनम् ।।[25]

It means :- (1) There should be a beautiful plot either traditional or invented, which is charming and which will provide scope to the poet to use properly the accessories of *rasa* viz., *vibhāva*, (stimuli of setting) *bhāva*, (abiding emotions) *anubhāva* (emotional responses) and *sañcāribhāvas* (passing moods) (2) If, in the plot selected from traditional source, the poet finds any situations conflicting with the intended sentiment, he must be ready to leave them out and invent fresh ones with a view to delineate the intended sentiment.[26] Here Ānandavardhana clearly states-

कविना काव्यमुपनिबध्नता रसपरतन्त्रेण भवितव्यम् ।[27]

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24 Ibid p. 132.

25 —do— III, 10–14, (pp. 134–6).

26 And here as examples he mentions the works of Kālidāsa :

इतिवृत्तवशायातां कथञ्चिद्रसाननुगुणां स्थितिं त्यक्त्वा पुनरुत्पेक्ष्याप्यन्तराभीष्टरसोचितकथोन्नयो विधेयः, यथा कालिदासप्रबन्धेषु

Ibid. p.142–4. And here Abhinavagupta cites the episode of इन्दुमतीस्वयंवर introduced in the *Raghuvaṁśa*.

27 *Ibid*.p, 144, He further says;

तत्रेतिवृत्ते यदि रसाननुगुणां स्थितिं पश्येत्तां भङ्क्त्वापि स्वतन्त्रतया रसानुगुणं कथान्तरमुत्पादयेत् । न हि कवेरितिवृत्तमात्रनिर्वहणेन किञ्चित्प्रयोजनम्, तिहासादेव तत्सिद्धेः ।. P. 144

i.e. The poet must devote his attention exclusively to the delineation of the sentiment and he is free to bring about appropriate change in the plot selected. (3) The poet should bring in at proper places the five *sandhis* or divisions viz., *mukha* (opening), *pratimukha* (enlargement), *garbha* (complication) *avamarśa* (deliberation) and *nirvahaṇa* (conclusion). Here Ānandavardhana cautions that these should not be brought in for their own sake, but for achieving the *rasābhivyakti* or delineation of the main sentiment. (4) The poet should portrait properly the rise and fall of the relevant sentiment. (5) He must preserve the unity of the principal sentiment from the beginning to the end. (6) The poet should make a discreet use of *alaṁkāras* and should not fill his composition with them only to parade his capacity in that sphere. Even though Ānandavardhana adds प्रबन्धविशेषस्य च नाटकादे:[28] before explaining this condition, we can take it as equally applicable to a *Mahākāvya*. Because whatever obstructs the delineation of the main sentiment should be avoided by both a poet as well as a dramatist. This has been stressed by him in the following *parikara ślokas*:

मुख्या व्यापारविषया: सुकवीनां रसादय: ।
तेषां निबन्धने भाव्यं तै: सदैवाप्रमादिभि: ।।
नीरसस्तु प्रबन्धो य: सोऽपशब्दो महान् कवे: ।
स तेनाकविरेव स्यादन्येनास्मृतलक्षण: ।।
पूर्वे विश्रृङ्खलगिर: कवय: प्राप्तकीर्तय: ।
तान्समाश्रित्य न त्याज्या नीतिरेषा मनीषिणा ।।
वाल्मीकिव्यासमुख्याश्च ये प्रख्याता: कवीश्वरा: ।
तदभिप्रायबाह्योऽयं नास्माभिर्दर्शितो नय: ।।

It means :– "Sentiments etc. are the most important ends for the activity of poets; hence poets should always be very attentive in delineating them. A work devoid of sentiment is the most unpardonable solecism on the part of a poet. It will brand him as a poetaster with nothing but oblivion in store for him. Time was when poets could win fame by their words unfettered by any rule; but the wise should not take them as their models and depart from the principles laid down above. As a matter of fact, we have shown nothing here which is against the opinions of the most celebrated first-rate poets like Vālmīki and Vyāsa".[29]

28 *Ibid.* p. 144.
29 *Ibid.* pp. 164–165.

The last verse quoted above and also the last verse of the *Dhvanyāloka* where Ānandavardhana states:-

सत्काव्यतत्त्वनयवर्त्म चिरप्रसुप्त-
कल्पं मनस्सु परिपक्वधियां यदासित् ।
तद् व्याकरोत् सहृदयोदयलाभहेतो-
रानन्दवर्धन इति प्रथिताभिधानः ।।[30]

confirm my conjecture that there was this under-current, but which was not followed prominently by both, the writers on rhetorics as well as the master-poets who flourished after Kālidāsa; and they composed *Mahākāvyas* for the learned. That there was such an undercurrent which laid stress on instruction regarding human goals and delineation of sentiment, can also be seen by the following facts: (1) It is well known that Bharata, the first rhetorician, laid stress on the delineation of *rasa* in all literary compositions. (2) Bhāmaha clearly says :—

चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् ।
युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक् ।।

Bhāmaha also lays down that a *Mahākāvya* must be composed in a language easy to understand, by his phrase नातिव्याख्येयम् (3) Daṇḍin's phrases चतुर्वर्गफलोपेतम् and रसभावनिरन्तरम् are also noteworthy. (4) As we have seen already Ānandavardhana is very clear on this point (5) Kuntaka also lays down

धर्मादिसाधनोपायः सुकुमारक्रमोदितः ।
काव्यबन्धोऽभिजातानां हृदयाह्लादकारकः ।।[31]

and interprets काव्यबन्ध as सर्गबन्धादिः. Elsewhere, he lays down

निरन्तररसोद्गारगर्भसन्दर्भनिर्भराः ।
गिरः कवीनां जीवन्ति न कथामात्रमाश्रिताः ।।[32]

(6) In his definition of a *Mahākāvya*, Rudraṭa states :—

तत्र महान्तो येषु च विततेष्वभिधीयते चतुर्वर्गः ।
सर्वे रसाः क्रियन्ते काव्यस्थानि सर्वाणि ।।[33]

30 *Ibid.* p. 298.
31 *Vakroktijīvita, I,* 3
32 —*do*— p. 252.
33 *Kāvyālaṅkāra,* VII 5

(7) *Agnipurāṇa* says :—

सर्ववृत्तिप्रवृत्तं च सर्वभावप्रभावितम् ॥ ३१ ॥
सर्वरीति सैः स्पृष्टं पुष्टं गुणविभूषणैः ।
अत एव महाकाव्यं तत्कर्ता च महाकविः ॥ ३२ ॥
वाग्वैदग्ध्यप्रधानेऽपि रस एवात्र जीवितम् ॥ ३३ ॥
चतुर्वर्गफलं विश्वग्व्याख्यातम्.............. ॥ ३४ ॥ [34]

(8) An important evidence is from the *Mahāpurāṇa* of Jinasena (circa 9th cent). He says :—

सुश्लिष्टपदविन्यासं प्रबन्धं रचयन्ति ये ।
श्रव्यबन्धं प्रसन्नार्थं ते महाकावयो मताः ॥
महापुराणसम्बन्धि महानायकगोचरम् ।
त्रिवर्गफलसन्दर्भं महाकाव्यं तदिष्यते ॥ [35]

But we see that this 'soul' was somewhat overlooked by post-Kālidāsa poets and they gave more importance to outer form. If Bhāmaha said नातिव्याख्येयम्, Bhaṭṭi boasts of his विद्वत्प्रियता and व्याख्यागम्यत्व in his of-quoted verses :

दीपतुल्यः प्रबन्धोऽयं शब्दलक्षणचक्षुषाम् ।
हस्तादर्श इवान्धानां भवेद्व्याकरणादृते ॥
व्याख्यागम्यमिदं काव्यम् उत्सवः सुधियामलम् ।
हता दुर्मेधसश्चास्मिन् विद्वत्प्रियतया मया ॥

For Māgha a *Mahākāvya* means verses composed in different metres :—

विषमं सर्वतोभद्र-चक्र-गोमूत्रिकादिभिः ।
श्लोकैरिव महाकाव्यं व्यूहैस्तदभवद्बलम् ॥ [36]

And such poets who cared more for outer form at the cost of the inner content and the soul of poetry, became the target of such condemnations like - "It is generally believed that the poems which are composed in accordance with the rules laid down in the Alaṅkāraśāstra are slightly inferior to the early poems on which the rules of the definitions were based. There is of course some truth in the assertion as the later poets were some what handicapped by the rules in making use of their free thinking which

34 *Agnipurāṇa*

35 I, 98-99.

36 *Śiśupālavadha*, XIX, 41.

is essential in all forms of creative poetry".[37] Some like De and Dasgupta have even gone to the extent of blaming that these later poets were slaves, willing slaves, to the cut and dry literary tradition. Or, in the modern phraseology, they were asked to bend, but they crawled.

As noted above, Ānandavardhana admits that whatever he has said about a *Mahākāvya* is not against whatever had been said by the *Rāmāyaṇa* and the *Mahābhārata.* It is also a fact that both Ānandavardhana and Kuntaka hold both these epics to be kāvyas or better Mahākāvyas one having *Karuṇa* and the other having *Śānta* as the *Pradhānarasas.* It is also noteworthy that the *Mahābhārata* has been called *Kāvya* in its Ādiparva, Anukramaṇikādhāya. Vyāsa submits to Lord Brahmā :

कृतं मयेदं भगवन् काव्यं परमपूजितम् ।। ६ ।।

and Brahmā replies :-

जन्मप्रभृति सत्यां ते वेद्मि गां ब्रह्मवादिनीम् ।
त्वया च काव्यमित्युक्तं तस्मात्काव्यं भविष्यति ।। ७२ ।।
अस्य काव्यस्य कवयो न समर्था विशेषणे ।। ७३ ।।
काव्यस्य लेखनार्थाय गणेशः स्मर्यतां मुने ।। ७४ ।।

Further it is said :-

अलङ्कृतं शुभैः शब्दैः समयैर्दिव्यमानुषैः ।
छन्दोवृत्तैश्च विविधैरन्वितं विदुषां प्रियम् ।। १२८ ।।

But we get more material relevant to our present discussion in the *Rāmāyaṇa.* It should be noted here that primarily a *Mahākāvya* is a species of *Kāvya* only and as such it should inherit all the excellences of a *Kāvya*. And the *Rāmāyaṇa* has all along been a model for a *Kāvya* much so for a *Mahākāvya.*[38] There is no doubt that the *Rāmāyaṇa* is a *Kāvya.* And it is also a *Mahākāvya* as mentioned in the *Rāmāyaṇa* itself. In the *Uttarakāṇḍa* after listening to the epic sung by Kuśa and Lava, Rāma asks—

किं प्रमाणमिदं काव्यं का प्रतिष्ठा महात्मनः ।
कर्ता काव्यस्य महतः क्व चासौ मुनिपुङ्गवः ।।[39]

37 Ramaswami Shastri, Preface to his edition of Abhinanda's *Rāmacarita,* p. 23.

38 "There is a huge number of poetic descriptions in the Rāmāyana. The art of the poet, development of the plot and fine descriptions in the book bring it very near to the Mahākāvya —Ramji Upadhyaya, *Sanskrit and Prakrit Mahākāvyas,* Sanskrit Parishad University,.Saugar (M.P.) 1962, p. 21. Read also A.B. Keith, pp. 42 ff.

39 The *Rāmāyaṇa, Uttarakāṇḍa,* 94, 23-24. The references given in this article are according to the edition published by N. Ramaratnam, Madras, 1958.

Here even though the word *Mahākāvya* does not occur elearly, one can note that both the component parts viz., *Mahat* and *Kāvya* of a compound word *Mahākāvya* occur. And it is also a fact that Bhāmaha, the earliest to try at a definition of a *Mahākāvya* uses these words only, when he says.

सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।

Secondly, the term *Sargabandha* is used by all rhetoricians as synonymous with *Mahākāvya* and majority of the definitions of a *Mahākāvya* begin with the term *Sargabandha,* pointing at thereby that they have the *Rāmāyaṇa* in their view; because that is the first *Kāvya.* a *Mahākāvya* divided into cantos called *sargas.* And the compounded word in its dissolved from suggests that it is primarily a *Kāvya* and so it should contain all the excellences of a *Kāvya* in a bigger way, in a grander form and in an extended context.

Now, what does the *Rāmāyaṇa* say about a *Kāvya* or a *Mahākāvya?* Let us bring together all the verses which speak of itself as a *Kāvya* and try to find out what are the characteristics of a *Mahākāvya* according to the *Rāmāyaṇa.* It is well known that the poem was a spontaneous overflow of of powerful feelings which arose in the heart of sage Vālmīkī on seeing the tragic end of the male *krounch* bird and on hearing the walings thereon of of the female bird. That means, the poet must have a heart to respond powerfully to the joys and sorrows of the beings around him and only when his powerful feelings overflow, we have a poem. The *Rāmāyaṇa* is described as :—

उदारवृत्तार्थपदैर्मनोरमैस्ततः स रामस्य चकार कीर्तिमान् ।
समाक्षरैः श्लोकशतैर्यशस्विनो यशस्करं काव्यमुदारधीर्मुनिः ।।
तदुपगतसमाससन्धियोगं सममधुरोपनतार्थवाक्यबद्धम् ।
रघुवरचरितं मुनिप्रणीतं दशशिरसश्च वधं निशामयध्वम् ।।[40]

कामार्थगुणसंयुक्तं धर्मार्थगुणविस्तरम् ।
समुद्रमिव रत्नाढ्यं सर्वश्रुतिमनोहरम् ।।[41]

पाठ्ये गेये च मधुरं प्रमाणैस्त्रिभिरन्वितम् ।
रसैः श्रृङ्गारकरुणहास्यरौद्रभयानकैः ।।
वीरादिभिश्च संयुक्तं काव्यमेतदगायताम् ।।[42]

40 *Bālakāṇḍa,* ii, 42-43.

41 *Ibid.* iii. 8.

42 *Ibid.* iv. 8-9.

धन्यं यशस्यमायुष्यं राज्ञां च विजयावहम् ।
आदिकाव्यमिदं त्वार्षं पुरा वाल्मीकिना कृतम् ।।
कुटुम्बवृद्धिं धनधान्यवृद्धिं स्त्रियश्च मुख्याः सुखमुत्तमं च ।
श्रुत्वा शुभं काव्यमिदं महार्थं प्राप्नोति सर्वां भुवि चार्थसिद्धिम् ।[43]

It means, the poem was charming due to graceful metres and meaningful words. The words in a quarter were equal. The hero was well known and noble. The poet was of a large heart. The poem had well knit joints of both compounds and incidents. It was composed of sentences well balanced and sweet to listen. The subject-matter possessed the merits of both righteousness and worldly prosperity and thus was capable of conferring both of them on the listeners. The poem was enchanting to the ear. It was full of lovely gems as is the ocean. It was pleasant to read as well as to sing and could be adapted to the three measures of time (viz.. slow, medium and quick). It is contained within the seven notes and can be sung to the accompaniment of the lute. It contained various *rasas* or sentiments like *Śṛṅgāra* (erotic), *Karuṇa* (pathetic), *Hāsya* (humorous), *Raudra* (furious), *Bhayānaka* (terrible), *Vīra* (Heroic) and others. Its recitation brings bliss, fame, longevity and victory. The audition of this rare and beautiful poem brings in this world prosperous families, wealth, grain in abundance, lovely wives, supreme felicity and complete success in all undertakings.

It all means, that the poem must be pleasing and should help to achieve human goals of life. It can be pleasing only by a judicious delineation of the *rasas* appropriate to the situations and it will help one to achieve the life-goals if it describes the worldly behaviour in its proper setting. Thus, it should serve two purposes viz., imparting instruction and providing bliss as has been pointed out by Ānandavardhana in

विनेयानुन्मुखीकर्तुं काव्यशोभार्थमेव वा ।
तद्विरुद्धरसस्पर्शस्तदङ्गानां न दुष्यति ।।[44]

How far Kālidāsa is indebted to Vālmīki is known to all the students of Kālidāsa. But here I want to point out that even the two names given to his two *Mahākāvyas* are found in the *Rāmāyana*, and thus one need not go in search of their sources. In the *Bālakāṇḍa* we have the following verses :-

एष ते राम गङ्गाया विस्तरोऽभिहितो मया ।
कुमारसम्भवश्चैव धन्यः पुण्यस्तथैव च ।। (XXXVII, 32-33)

43 *Yuddhakāṇḍa*, CXXXI, 107, 120.
44 *Dhvany loka*, III. 30.

स यथा कथितं पूर्वं नारदेन महर्षिणा ।
रघुवंशस्य चरितं चकार भगवानृषिः ।। (III-9)

It is quite possible that Kālidāsa must have cherished these two names and must have given these two names to his two poems. Here again I wish to point out that a poet is free to show his genius even in naming his compositions as suggested by Kuntaka, who says:-

आस्तां वस्तुषु वैदग्धी काव्ये कामपि वक्रताम् ।
प्रधानसंविधानाङ्कनाम्नापि कुरुते कविः ।।[45]

And we must admire Kālidāsa for giving titles, suggestive rather than expressive.

Thus, the characteristics of a *Mahākāvya* were borrowed by Kālidāsa and also a model, from Vālmīki the first poet and he composed his two *Mahākāvyas* with grateful admiration to the great poet.

In fine, if anybody asks Kālidāsa himself regarding the characteristics of a *Mahākāvya* he will reply, I presume, in his own suggestsve manner-

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन ।
सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ।।[46]

A poet should collect all beauties found around, in nature, in flora and fauna, in the human world and should create a beautiful composition placing them appropriately.

Will mere study of the science of poetics suffice to create such a beautiful composition? If asked, Kalidasa would reply:-

वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ।।[47]

But to err is human. What if there are short comings? He repli:

एको हि दोषो गुणसन्निपाते निमज्जतीन्दोः किरणेष्विवाङ्कः ।।[48]

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45 *Vakroktijīvita*, IV-24 (P. 281)

46 *Kumārasambhava*, I. 19.

47 *Vikramorvaśīyam*, I. 8

48 *Kumārasambhava*, I. 3.

YOGA TERMINOLOGY IN KĀLIDĀSA

MALLIKARJUN PARADDI

Yoga, like Sāṁkhya, is one of the oldest systems of Indian Philosophy. Kālidāsa being the representative of Indian culture at its best, is naturally expected to be aware of this system in his works. It is clear not only from direct references to different technical terms of this system, but also from his explanation of some of them at least.

The term yoga or yogin is used by Kālidāsa in many a place. Following are some of them–

1 योगात्स चान्तः परमात्मसंज्ञम् । (K. S. III 58)

2 योगिनो यं विचिन्वन्ति । (K .S. VI 17)

3 योगेनान्ते तनुत्यजाम् । (Raghu. I 8)

4 स स्थाणुः स्थिरभक्तियोगसुलभः । (Vikrama. I 1)

Yoga means controlling the activities of one's mind as is defined by Patañjali चित्तवृत्तिनिरोधः ।[1] समाधावचला बुद्धिस्तदा योगमवाप्नुहि ।[2]
But the term in its highest sense conveys the concept of union with the Supreme soul or salvation, as it is derived from root युज् to unite. In this sense चित्तवृत्तिनिरोध is only a means to that highest end of an advaitavādin. This idea is clearly brought out in Yoga-Yājñavalkya :-

ज्ञानं योगात्मकं विद्धि, योगश्चाष्टाङ्गसंयुतः ।
संयोगो योग इत्युक्तः जीवात्मपरमात्मनोः ।।[3]

Thus deep and abstract meditation is a means to secure the end namely oneness with the Supreme soul.

That for Kālidāsa 'Yoga' is only a means to secure the desired fruit which in ordinary course is impossible, is clear from many references. For example Pārvatī attempted to win over Lotd Śiva through yoga as he could not be attracted by that highest physical beauty which Kālidāsa suggests in the following verse :- सर्वोपमाद्रव्यसमुच्चयेन etc. [4]

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1 Yoga Sūtra, I. 2
2 The Bhagavadgītā II. 53
3 Yoga Yājñavalkya, Trivandrum, 1938, I. 43
4 Kumārasaṁbhava, I. 49

He says– इयेष सा कर्तुमवन्ध्यरूपतां
समाधिमास्थाय तपोभिरात्मनः ।[5]

In this connection Walter Ruben's remark is noteworthy:– Kālidāsa on the other hand had quite another problem, that of the victory of love over yoga–a problem many times touched upon in old India.

But this was not enough for Kālidāsa. He approved of Pārvatī for making use of yoga practices (called here tapas) to achieve her love– she aimed at no temporary seduction of her husband, destined for her, but at permanent union with the wonderful Śiva, who refused her.[6] In this context the following confession of Śiva attains a special significance—

अद्य: प्रभृत्यवनताङ्गि तवास्मि दासः
क्रीतस्तपोभिरिति वादिनि चन्द्रमौलौ ।[7]

Kālidāsa makes no artificial distinction between Haṭha Yoga and Rājayoga as done in later times. Svātmārāman's statement is noteworthy— हठयोगविद्या:–

विभ्राजते प्रोन्नतराजयोग–
मारोदुमिच्छोरधिरोहिणीव ।[8]

Even the modern writers on Yoga are of the same opinion. For example, 'There is no clear-cut distinction between body and mind. Body and mind are but two aspects of one organism. But the division of yoga into the physical and mental is a matter of practical necessity, for efficient bearing as well as therapy ![9] An attempt is here made to examine his awareness of yoga philosophy exhibited many a time in his works.

The first five stages of yoga namely yama, niyama, āsana, prāṇāyāma and pratyāhāra are external aids creating a background against which an aspirant makes his way to the final goal of yoga. The remaining three viz. dhāraṇa dhyāna, and samādhi are internal sources which enable one to enjoy the proximity of the supreme self.

YAMAS AND NIYAMAS– For an aspirant in any field, it is essential to imbibe practically all yamas and niyamas, whose lists vary according to different authors and which provides a yoga practioner with

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5 Ibid V. 2
6 Walter Ruben, Kālidāsa– the human meaning of his Works, Berlin, 1957, p. 94
7 Kūmārasambhava V. 16
8 Hatha Pradīpikā, I. 1.
9 Rowly and Diskin, Joy of Life through Yoga.

ethical baekground (dharma). This is a minimum qualification or eligibility for yoga practice. This view is put forth very emphatically by Bhā‘arvajña(?) as follows –

धर्मः प्रयत्नन: कार्यो योगिनां तु विशेषतः ।
नास्ति धर्मादृते योग इति योगविदो विदुः ।। [10]

Kālidāsa suggests the practical utility of this ethical aspect as follows–

शमप्रधानेषु तपोधनेषु
गूढं हि दाहात्मकमस्ति तेजः । [11]

ĀSANA – The third stage of yoga is explained by Patañjali as स्थिरसुख i. e. steady and confortable. Even though Patañjali prescribes nowhere a particular āsana for a particular purpose, yet meditation becomes easier by adopting a particular āsana, which one feels as comfortable. Kālidāsa refers to this when he says– निषेदुषीमासनबन्धधीरः. It is wrong to translate it as as sitting, for the term 'āsanabandha' means in this context adoption of an āsana which requires a sort of courage (dhīra). A vivid picture of Lord Śiva's samādhi condition along with his adopting yogāsana is given in the third canto of Kumārasaṁbhava (verses 44–50). An āsana by name paryaṅkabandha is also described in that context.[13] Another āsana, namely vīrāsana is referred to in the Raghuvaṁśa.[14]

PRĀṆĀYĀMA – Kālidāsa clearly mentions prāṇāyāma with its significance in the following stanza–

अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते । [15]

Spiritual aspirants would have control over five vital airs. In yoga physiology these body-functions are analysed into five breaths or airs, namely prāṇa, apāna, vyāna, samāna, and udāna. Prāṇāyāma in brief means regulation of breath, so that meditation becomes easy.

Lord Śiva's breath–control is described as follows :—

अन्तश्चराणां मरुतां निरोधान्निर्वातनिष्कम्पमिव प्रदीपम् । [16]

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10 Gaṇakārikā, Baroda 1970, P. 14.
11 Śākuntala, II. 7.
12 Raghuvamṣa, II. 6.
13 Kumārasaṁbhava, III, 45, 59.
14 Raghuvaṁśa, XIII. 52.
15 Vikramorvaśiya, I. 1.
16 Kumārasambhava II. 48.

This वायुनिरोध resulting into चित्तवृत्तिनिरोध makes contemplation on the supreme self possible. मरुतां निरोध means kumbhaka etc. as detailed in the works on Haṭhayoga. For example the Skandapurāṇa defines Kumbhaka as follows

न मुञ्चति न गृह्णाति वायुमन्तर्बहिः स्थितम ।
आपूर्य कुम्भवत् तिष्ठेदचलः स तु कुम्भकः ।।

PRATYĀHĀRA-Yoga-yājñavalkya defines pratyāhāra as follows—

इन्द्रियाणां विचरतां विषयेषु स्वभावतः ।
बलादाहरणं तेषां प्रत्याहारः स उच्यते ।।[17]

The word बलात् in the above verse signifes the difficulty in dissuading one's mind from the worldly enjoyment. This view is endorsed by Kālidāsa, when he says—

स्वादुभिस्तु विषयैर्हृतस्ततो
दुःखमिन्द्रियगणो निवार्यते ।।[18]

But firm determination helps one in avoiding this enjoyment, which is a hindrance in the path of yoga. Kālidāsa states—

क ईप्सितार्थस्थिरनिश्चयं मनः
पयश्च निम्नाभिमुखं प्रतीपयेत् ।।[19]

DHĀRAṆA - It means concentration on a particular - place i. e. naval plexus etc. देशबन्धः चित्तस्य ।[20]

Kālidāsa used this term in its technical sense when he says—

नृपतिः प्रकृतेरिवेक्षितुं व्यावहारासनमाददे युवा ।
परिचेतुमुपांशुधारणां कुशपूतं प्रवयास्तु विष्टरम् ।।[21]

After the coronation of Aja. Raghu takes to Vānaprastha in order to practice yoga, beginning with dhāraṇa, as he was equipped with external āids like yama, niyama etc. even when ruling the vast kingdom.

DHYĀNA - वीरासनैर्ध्यानजुषामृषीणाम् ।[22] Here the practice of dhyāna a type of concentration i. e. fixation of mind on a particular point

17 Yoga-yājñavalkya, VII. 2,
18 Raghuvaṁśa, XIX. 49
19 Kumārasambhava, V. 5.
20 Kumārasambhava, V. 5.
21 Raghuvaṁśa, XIII. 18.
22 Ibid. XIII. 52

(yogasūtra III. 2) by the ṛsis is very beautifully described. In the verse already quoted earlier (i. e. K. S. III. 48), Lord Śiva's motionless body due to dhyāna is compared to a lamp, which is motionless on account of the absence of wind and so being undisturbed.

SAMĀDHI : Yoga-samādhi, an advanced stage of dhyāna wherein contemplator, contemplation and the object of contemplation get rid of mutual difference (Yogasūtra III. 2) is referred to by Kālidāsa in many places. A few of them are as follows –

1 प्रत्यर्थिभूतामपि तां समाधेः ।[23]

2 आत्मेश्वराणां न हि जातु विघ्नाः
समाधिभेदप्रभवो भवन्ति ।[24]

3 पुरुषं योगसमाधिना रघुः ।[25]

The samādhi pose of Śiva is described vividly in verse Nos. 45-50 of the third canto of Kumārasaṁbhava. A brief sketch of yogic practice of Raghu is also given in VIII, 11–24 of Raghuvaṁśa. The combination of these three is known technically as saṁyama according to Patañjali– त्रयमेकत्र संयमः ।[26]

The kings belonging to the solar race are 'संयमिनः' in the popular as well in the technical sense. Kālidāsa uses this term in the following lines—

1 विबुधस्त्रीसन्निधौ संयमः ।[27]

2 तस्मिन्वने संयमिनां मुनीनाम् ।[28]

Obstacles in the path of yoga practice : Usually company of people, particularly of members of opposite sex is to be avoided by one, who practises yoga. A beginner is strictly warned to avoid the company of women–

बह्निस्त्रीपथिसेवानामादौ वर्जनमाचरेत् ।[29]

and to take seclusion–

एकान्ते मठिकामध्ये स्थातव्यं हठयोगिना ।[30]

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23 Kumārasambhava I. 59
24 Ibid. III. 40
25 Raghuvaṁśa. XIII. 24.
26 Yogasūtra III. 4
27 Śākuntala VII. 12
28 Kumārasambhava III. 24
29 Haṭhapradīpikā I. 61
30 Ibid. I. 12

But those who are advanced in yoga practice or attained perfection in it need not avoid their company. So Kālidāsa states with reference to Lord Śiva–

विकारहेतौ सति विक्रियन्ते
येषां न चेतांसि त एव धीराः ।।[31]

Again he clarifies this point when he says–

आत्मेश्वराणां नहि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति ।[32]

In the Indian mythology, Śiva is represented as ardhanārīśvara and yet a perfect yogin. He stands in ascetic excellence far ahead of all the yogins, who have completely detached their minds from the objects of senses. In this connection, the statement of Haṭha – Pradīpikā which Svātmārāman suggests to take in its implication is applicable literally to Lord Śiva.

न तस्य क्षरते बिन्दुः कामिन्याश्लेषितस्य च ।।[33]

In other words no power on earth can seduce the mind of yogins. So it is stated that even the graceful acts of heavenly damsels could not seduce one who was in deep meditation.

सुराङ्गनाविभ्रमचेष्टितानि ।[34]

Benefits of Yoga Practice : By yoga practice one will be benefitted in ways more than one. First of all, physical health can be maintained properly. It is told with the example of Kaṇva, that Siddhas have control over their physical health स्वाधीनकुशलाः सिद्धिमन्तः।[35] Apart from it,eight siddhis are easily available to one who practices yoga properly. Kālidāsa states that a yogin can enter the bolted door (through aṇimā)–

लब्धान्तरः सावरणेऽपि गेहे योगप्रभावो न च लक्ष्यते ते ।[36]

Capacity to curse and favour (शापानुग्रहशक्ति) is due to yoga practice. Durvāsa's curse can be a good example.[37] Turning one into

31 Kumārasaṁbhava I. 59
32 Ibid. III. 40
33 Haṭhapradīpikā
34 Raghuvaṁśa III. 42
35 Śākuntala IV
36 Raghuvaṁśa V
37 Śākuntala IV

ashes is narrated in detail in Kumārasaṁbhava[38] The power of disappearing[39] (which is knows as तिरस्करणी in the Vikramorvaśīya) as well as producing articles of choice[40] are referred to in the Śākuntala. Taming of wild animals is also possible with yoga practice. While describing the effect of Pārvatī's penance, it is stated–

विरोधिसत्त्वोज्झितपूर्वमत्सरम् ।[41]

The same idea is repeated in the following lines–

सिद्धाश्रमं शान्तमिवेत्य सत्त्वैः
नैसर्गिकोऽप्युत्ससृजे विरोधः ।[42]

But at the same time, it should be remembered that miracles are the stumbling blocks in the way of truth, as Swami Vivekananda states. Kālidāsa is aware of it when a disciple of Kaṇva says that production of various ornaments, garment etc. were not due to Kaṇva's siddhi.

गौतमः – किं मानसी सिद्धिः ?'
द्वितीयः – न खलु ।[43]

Thus it is clear from all these references that Kālidāsa was not only aware of yoga philosophy, but also acquainted with all the technical terms of yoga with their details and signifieance. This goes to show that Patañjali might have preceded Kālidāsa. Let me complete this article with Kālidāsa's prayer itself–

ममापि च क्षपयतु नीललोहितः ।
पुनर्भवं परिगतशक्तिरात्मभूः ।।[44]

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38 Kumārasaṁbhava III. 72
39 Śākuntala VI. 27
40 Ibid IV. 5
41 Kumārasaṁbhava V. 17
42 Raghuvaṁśa VI. 46
43 Śākuntala IV
44 Śākuntala VII. 35

KNOWING THE 'UNKNOWN INDIAN': AN ASPECT OF 'THE AUTOBIOGRAPHY OF AN UNKNOWN INDIAN'

M. K. NAIK

Nirad Chaudhuri has claimed that *The Autobiography of an Unknown Indian* is "more of a national than personal history"[1], "more of an exercise in descriptive ethnology than autobiography" (p. 130). He adds, "The story I want to tell is the story of the struggle of a civilization with a hostile environment, in which the destiny of British rule in India became necessarily involved. My main intention is thus historical, and since I have written the account with the utmost honesty and accuracy of which I am capable, the intention in my mind has become mingled with the aspiration that the book may be regarded as a contribution to contemporary history". (Preface p. 9)

It is now exactly thirty years since *The Autobiography* was published and the daringly unorthodox historical- political thesis in it today appears to be easily the least enduring part of the work, which seems to be at its best at the personal and social levels. Chaudhuri's theory of Indian history has merely raised the dust of controversy; it is the vivid depiction of the man, his mind and the *mis-en-scene* in *the Autobiography of on Unknown Indian* that makes it one of the most remarkable examples of this genre in Indo-English literature and all the more so becuse the 'Unknown' Indian proves to be an extremely unusual Indian.

An interesting feature of the book is that it covers the story of the author's life only upto the first twentyfour years, and that it devotes as many as 470 pages to the telling. This has not only given Chaudhuri enough room to present a full picture of both the growth of his mind and his early milieu; it has also endowed a large part of the *Autobiography* with an exceptional vividness and immediacy, since of all human impressions it is probably those of childhood and adolescence that are the most acutely felt by the writer; and hence he can perhaps communicate them with far better recall than any others. Among Indo-English autobiographies, Chaudhury's *Autobiography* is indeed unique in that none of its peers deals so extensively as it does with the early years of the subject's life. Nehru's *Autobiography*, for example, devotes only 36 pages to the first twentyfive years of the author's life; and even Prakash Tandon's *Punjabi Century*, the whole of which constitutes a

1 Nirad C. Chaudhuri, *The Autobiography of an Unknown Indian*, (Bombay : Jaico Pub. House, 1964), p.471. All subsequent references are to this edition.

a description of the first quarter century of the author's life, runs to slightly more than a half of the length of *The Autobiography oj an Unknown Indian.*

Both the extensiveness of Chaudhuri's picture of the years of his growth and his attempt to give a national dimension to his personal history point to an egotism which is apparently boundless in its self-absorption While there can, of course, be no autobiography without egoism, in Chaudhuri the motive force of self-preoccupation would appear to be abnormally strong. One is therefore hardly surprised when in the closing pages of the *Autobiography* he coolly contrasts himself ('the Unknown) Indian') with 'The rest of four hundred million', and avers that "while I was being carried away by the momentum of our history, most of my countrymen were being dragged backwards by its inertia" (p. 522). Contrasting his own personal 'emancipation' with that of the rest of his countrymen, he tells us, "They are freedmen, I am a free man.....I do not know why I should have been singled out for so great a gift of grace" (p. 523). It certainly needs more than ordinary courage for a man to institute a comparison like this and even more to end it with this kind of a conclusion. Nor is this the only example (though it is probably the most striking one) of its kind in the book. Earlier, commenting on the fact that during the days of the Swadeshi movement, he as a boy was made drill-master to all the boys in Kishorganj (some of whom were actually older and stronger) he compares himself with "the young and slight Napoleon cowing down the Massenas and Augereaus" (p. 253).

Even when he tries to analyse the causes of his failure, as a youth, to carve out an academic career for himself, Chaudhuri appears to be engaged not so much in unflinching self-analysis as in both a rationalization of the phenomenon, and a dramatization of it. Among the causes he notes for his failure to pass the M.A. examination are his sheer lack of vitality and good health; his 'insane ambition' to attempt too much too fast, his tendency to get "frightened or tired out by the too exacting programme I was always taking the virtuous resolution to put through", and his lack of "will-power" (pp. 364-365). His attempts to escape the ordeal of the examination took interesting forms: "I ran up and down a ladder quite a number of times, recklessly inviting a fall"; and "seeking relief, I turned to the making of cardboard boxes in my room and the jotting down of my ideas about the organization of a national army for India": (p. 365). Characteristically enough, Chaudhuri ultimately unravels the genesis and growth of his maladjustment in terms of his favourite historical thesis.

Nevertheless, it is exactly this unbridled egotism that gives *The Autobiography of an Unknown Indian* its peculiar appeal. The mind that stands revealed in the book has several interesting facets. First,it is a mind endowed with very acute sensititivity. Chaudhuri recalls how as a boy at Kishorganj,

he once saw a group of town prostiutes approaching, and "at once put my hands over my eyes and then, not satisfied with that, ran into a hut to keep myself hidden until the group had passed by" (p. 28). This boy is father of the man who has "a violent dislike for crowds which makes me trudge miles rather than get into a bus or tram-car unless I am pressed for time" (p. 262).

A mind so sensitive as this could not but respond to the appeal of Nature, and some of the most memorable experiences recounted in the book are those which record Chaudhuri's response to the beauty of Nature, especially during his boyhood. There is an almost Keatsian sensuousness in some of his descriptions of the sights and sounds of Kishorganj. The boy sniffs the water of the river and finds it 'charged with the acrid smell of cattle' (p. 2); discovers how 'clean and astringent' is the 'smell of burning paddy-husk' which always hung about the country boats' (p. 5); holds the 'soft deep dust' on the village roads 'in great affection' (p. 8) and recalls the sight of the river-boats at night when their little kerosene lamps 'seemed to set the fringes of the river on fire. When the water was still, there appeared to be an illumination going on two or three feet below the surface of the water, and with breezes and ripples swaying ladders, spirals and festoons of amber-coloured light made their appearances' (p. 5). The intensity of these early impressions of Nature is well illustrated in a passage which also brings out Chaudhuri's vast range of interests. He refers to a pastoral scene observed during a boyhood journey to the village of Kalikutchi:

"Across the river was a small temporary hamlet such as the peasants in our parts build on the sand-banks of the big rivers. All the huts in it were thatched with bright gold-coloured straw; there was a corn rick of the same happy colour in every homestead; the river between us and the village was rippling to a light breeze and shining like cut-glass in the afternoon sun. The scene almost brought tears to my eyes from a sensation of peace. I now come to the inexplicable part of the experience. It lay utterly forgotten and dormant within me for thirtyfive years without being recalled even once. But that vision of the golden village across the river was brought back to my memory suddenly, at one stroke, one day in the terrible summer of defeats of 1940 by the tune of one of Haydn's quartets. How and why this happened I am totally unable to explain because I can trace no perceptible link between the typical East Bengal scene and the snatch of a tune which was perhaps derived from a Croat folk melody" (p. 181).

But the man who was capable of having this kind of an experience was no dreamy-eyed romantic lost in a world of beauty. His insatiable

intellectual curiosity is apparent everywhere in the book. As he himself notes, "my learnings towards encyclopaedic knowledge were disclosing themselves in every intellectual activity I undertook. What I was primarily interested in even as a boy was the meaning and purpose of existence, and since existence has many facets my intellectual interests also became many-sided. Even without my being aware of its deep springs, my appetite for information and explanation became as varied as my mental dentition became versatile. I could pass from physics to Sanskrit literature or from novels to astronomy with an agility which seemed like volatility to those who did not know me well. Secondly, I was always very anxious to ascertain the position of any subject I was studying in the whole field of knowledge" (p. 341).

The range of Chaudhuri's intellectual interests is truly amazing, and all the more so in this age of rigid specialization. One can certainly accept the truth of his statement (so typical of the man) that "The greatest public event of 1911 in India was the Delhi Durbar, but for me the memorable experience was my first acquainance with the *Encyclopaedia Britannica* in its newly published eleventh edition" (p. 300). Not only does he quote from half a dozen European languages including Latin, French, German and Italian; there also seems to be no branch of universal learning with which he is not acquainted. The working of the Hindu mind interests him as much as the working of the steam engine; and he seems to be as well acquainted with gentics as with gunnery. His deep knowlege of military science (on which he wrote an authoritative book in 1935) is certainly a most unusual accomplishment in a civilian of his generation. Furthermore, as he himself has noted, his mind is all the time busy 'connecting' things in a truly remarkable and unexpected manner, showing how his vast scholarship is not just a pile of learned lumber but an aspect of his mental muscle on the power of which his mind can draw at a moments notice. For instance, the opponents of Raja Rammohun Roy remind him of "Rabelais' Sorbonnists" (p. 203) and the gregarious natives of Calcutta of 'the oxen of Damaraland in Africa' (p. 396), while he compares the average Bengali mother's attachment to her married daughter to 'that of Madame de Sevigne for her cold and shrewish daughter' (p. 70). In all these instances, as mostly in the book, the establishment of quick connections between phenomena far removed in time and space is effected without the slightest trace of self-consciousness, though, at one or to places one does smell a whiff of exhibitionism as when, while quoting from a poem in English on Napoleon III, he gives a French translation on the specious plea that he "can reproduce the metre and the alliterativeness of the original better in that language than in English" (p. 105) His coy addition, "I would implore the reader not to set down the

effect these lines produce on him solely to my inadequate French" rather makes matters even worse.

For all his weighty scholarship, however, Chaudhuri is no heavy-footed pedant. Subscribing as he does, 'to a creed of intellectual Promethenism' (p. 523), he jealously guards his freedom to think and is proud of his iconoclasm, as is clear from his forceful espousal of totally unorthodox views on many issues including Indian history, the nationalist movement, Hindu religion and culture etc. *The Autobiography* bristles with many highly controversial statements like the following :

"Hinduism . . . has always been an admixture of foreign goodness and indigenous debasement" (p. 208).

"The Indian middle-class intelligentsia is too worldly wise to be swept off its feet even by the rabid nationalism which is the staple of its recreational mood" (p. 255).

"Neither his (Gandhi's) station in life nor his English education succeeded in making him understand the things of the intellect and civilization. He remained profoundly uneducated in the intellectual sense . . Gandhism. . . remained the morality of the *servus*" (p. 444).

And the more than fifty page long "Essay on the Course of Indian History" with which the book ends presents Chaudhuri's well-known but extremely one-sided and totally uncomplimentary theory of Indian History which he later elaborated in a whole book — *The Continent of Circle* — a theory according to which India emasculates all foreign invaders who initially provide a strong creative foreign influence, but this force soon degenerates in the enervating Indian climate.

While the sheer intrepidity of this iconoclasm is impressive, one suspects that there is more than what meets the eye in this brave show of unorthodoxy. A clue is provided by Chaudhuri's own remark that his "historical thesis has emancipated me from a malaise that has haunted me throughout my life" (p. 522). It is possible to suggest that the boot is on the other leg; that Chaudhuri's unorthodoxy is only the natural expression of an unbounded egoism which must somehow justify its own failure and nurse its self-complacency and thus finds an easy outlet in self-indulgent idol-breaking. Be that as it may, the fact remains that this is probably the least likeable aspect of the man revealed in *The Autobiography of an Unknown Indian*.

Chaudhuri's intimate picture of his milieu has also made his *Autobiography* a valuable social document. There is no more vivid recreation

of rustic life in Bengal in Indo-English literature than that the book offers. Seen through observant young eyes, it is an account remarkable for its comprehensiveness and its living quality, and provides several glimpses into a society which has now undergone sweeping changes. We learn here about the contrast between the contemporary intelligent Indian's considerable knowledge of Britain and British civilization derived entirely from books and his near-total ignorance of and prejudices about the Englishman in flesh; and the distinct change in Hindu-Muslim relations after the partition of Bengal in 1906, when Hindu resentment against Muslim support of the British caused a cleavage between the two Indian communities – a cleavage which widened increasingly to end finally in the partition of the country itself. The account of life in a joint family the book gives recreates a world which has now practically vanished. This was a world in which the awarenese of blood was so strong, that "the human beings whom we saw appeared to be no longer human beings but fruits hanging from the tiered and spreading branches of a tree" (p. 52). Chaudhuri records his parents' dislike of the patriarchal type of family on the counts that it encouraged parental selfishness and the unhealthy influence of old servants and generated a poisonous atmosphere of distrust, suspicion and meanness in the patrician female society. He also comments on the narrow and rigid code of conduct prescribed for the daughter-in-law; points out how the strict enforcement of the duty of filial piety sometimes generated a strange filial antagonism too; and notes the unnatural daughter-fixation of the average Bengali mother.

Chaudhuri also offers detailed descriptions of several customs and practices which are now probably almost defunct. One of these was the ceremonial welcome offered by village neighbours everytime a married girl visited her parents' house : "These were no collective parties. Every woman came individually.... The woman who gave the welcome brought grass, grain, touched my mother's forehead with the pleated bamboo tray in which these things had been brought. Afterwards, taking up the egg, she broke it softly on my mother's head .... Last of all, some vermilion was rubbed into the parting of my mother's hair". (p. 84). Then there was the folk ritual for little girls during winter involving decorating the inner courtyard with intricate designs drawn with powders of different colours. This ritual had to be performed for twelve years in succession to yield its fullest benefit. Equally diverting are the accounts of the purificatory rite for conception (p. 137) and the 'Wish Ceremony' for the expectant mother (p. 138).

Religious festivals have always been a distinctive feature of the Indian rustic scene and Chaudhuri's account of the Durga Puja is the longest and the most evocative of his descriptions. He recaptures all the

excitement of the five day festival, of which the climax was the buffalo-sacrifice and the sad finale- the immersion of the goddess in the water : "The return home after dark was sadder still. We could not bear to look at the worship hall, now empty and deprived of all its brilliant illumination, with only a little earthen lamp burning in it" (p. 72).

Chaudhuri's picture of life in Calcutta in Book IV is however, not in the same class as his evocation of rustic life. Not that he does not know the Calcutta of his young days thoroughly; but when he speaks of the city, he is all the time conscious of his being an outsider. This no doubt sharpens the edge of his irony as he exposes the snobbery and the exclusiveness of its inhabitants; their lack of magnanimity and charity and their gregariousness and factiousness, what is obviously missing, however, is the inwardness which informs his account of rustic life in the earlier portions of the *Autobiography*.

An engaging aspect of *The Autobiography* as a social document is seen in the pen-portraits of people, of which those of Chaudhuri's father and and mother and mother are the most outstanding. "There are few things more unconvincing", Chaudhuri declares, "than a son's portrait of his parents" (p. 141), but these two portraits certainly challenge the validity of his statement, because Chaudhuri does succeed in eschewing completely the 'sickly....varnish of filial piety' which, as he says, often lies thickly on such portraits. His admiration for his father is obvious; he dwells upon several traits of Chaudhuri senior's character, including his catholicity of mind, his humanistic spirit, his high ideal of education, his love of books, his faith in progress, the simplicity of his habits, and "his complete disregard of self, self.... understood.... in the higher connotation of personal achievement" (p. 158). But there is not the slightest touch of sentimentality about the portrait. In the case of his mother also Chaudhuri has much to admire : her strength of moral conviction, her 'fierce' honesty, her dislike of falsehood and meanness ahd her conviction that good manners were a matter of fundamental decencies and not of external polish' (p. 163); but here he also records how she made "grasping emotional demands.. on her husband and children... My mother's elemental blunder was that she always wanted to feel her children as pieces of herself, and it was this which caused no end of unhappiness to all concerned. I was perhaps the one among her children who most resembled her in physical and mental traits, yet the misunderstanding too was the greatest between us" (p. 168).

As a social document it is interesting to compare *The Autobiography of an Unknown Indian* with Prakash Tandon's *Punjabi Century*. Both are intimate pictures drawn by insiders of their respective social milieus. But

no two men could be more different than the successful Punjabi executive and the 'Unknown Indian' whom every body had written off as a failure until he achieved fame as a writer. This difference is clearly reflected in the two autobiographies. Tandon describes the life of three generations in a Punjabi middle class family with all the directness and precision of the mind of an executive. But his vision is mostly restricted to the subject on hand: not for him the sudden establishment of connections between an Indian situation and a parallel one elsewhere- an exercise in which Chaudhuri's scholarly mind is always indulging in, with effortless case. Furthermore, Tandon's nature-descriptions are full of gusto but they lack the delicate sensitivity of Chaudhuri's. Consider the following two passages which have a common subject viz , rain, the first being from Tandon.

"The sky became covered with seething, billowing, white-edged clouds, clouds, which approached like an angry army. Peals of thunder and long forks of lightning rent the sky, and large rain drops began to fall, at first slowly and deliberately but soon racing madly down to earth till *they were like long needles of glass bursting as they hit the ground.* They beat a terrible tatto on the dry caked earth, and noise swelled to a deafening roar. The rain storm lashed the hungry earth which seemed to delight in its violence. Big trees which had stood for years fell like toys, sometimes over men and beasts cowering under them. Little rivulets ran gurgling with red-brown liquid everywhere".[2] (italics mine).

"The rain came down in what looked like *closely packed formations of enormusly long pencils of glass and hit the bare ground.* At first the pencils only sitted the sandy soil, but as soon as some water had collected all around they began to bounce off the surface of water and pop up and down in the form of minuscule puppets. Every square inch of ground seemed to receive one of the little things, and our waterlogged yard was broken up into a pattern which was not only mobile but dizzily in motion. As we sat on the veranda myriads of tiny watery marionettes, each with an expanding circlet of water at its feet, gave us such a dancing display as we had never dremt of seeing in actual life" : (*The Autobiogrophy of an Unknown Indian*, p. 7, italics mine).

Though they are describing the same phenomenon, Tandon and Chaudhuri have obviously different aims in view. Tandon tries to paint a generalized picture of the arrival of the monsoon in the Punjab, with the aid of stock phrases (e.g. 'terrible tattoo'. 'deafening roar') and rather conventional similes (e. g. 'like an angry army'). He duly notes in order

2 Prakash Tandon, *Punjabi Century* (Delhi 1972), p.63.

all the stages of the phenomenon, from the gathering of the clouds in the beginning to the rivulets full of red-brown liquid in the end. It is all exteremely neatly done but would hardly rank as an evocative piece of description. Chaudhuri, on the other hand, does not set out to present a generalized picture; he wishes to recapture an intensely felt personal experience. Curiously enough, both the writers employ virtually the same image in describing the rain. The 'long needles of glass bursting as they hit the ground' in Tandon are parallelled by the 'closely packed formations of enormously long pencils of glass (which) hit the bare ground' in Chaudhuri. But the difference in the use made by the two writers of this image is indicative of a revealing contrast. For Tandon, the image is a minor elcment in his set piece of descriptton; Chaudhuri makes it the centre of his passage, following imaginatively the development of the 'glass pencils' into 'tiny watery marionettes', thus giving his description the quality of felt experience.

But it is not with *Punjabi Century* (though Tandon's autobiography does have its own felicities) that *The Autobiography of an Unknown Indian* should really be compared, but with Nehru's *Autobiography*, of which it is a worthy peer. The two books have indeed much in common, in spite of the fact that the "Unknown Indian" differed in many significant respects from the well-known Indian. Though fairly extensive works, both remain partial autobiographies, since, while Chaudhuri covers only the first quarter century of his life, Nehru leaves the last eventful twentyfour years in his career untouched. Both practise a typically British reserve in regard to intimate personal matters – a reserve which, curiously enough, may be ascribed to similar reasons, for Chaudhuri was a conscious anglophile from boyhood and Nehru's mind was shaped by British mores during his early training at Harrow and Cambridge.

The two autobiographies, however, provide a radical contrast and this is inevitable in view of the fact that each is the typical expression of an unusual personality. The differences begin at the primary level of motivation itself. Chaudhuri's conscious aim, it will be recalled, was to write a 'national than personal history' and he confesses that he has 'written the book with the conscious object of reaching the English-speaking world' (Preface, p. ix). As for Nehru, he declares he "began the task in a mood of self-questioning, and to a large extent, this persisted throughout".[3] He adds later, "My object was, primarily for my own benefit, to trace my own mental growth.'[4]. And "I write down my past feelings and experiences in the hope that this may bring me some peace and psychic satisfaction[5].' He also makes it clear that

3 Jawaharlal Nehru, *An Autobiography* (Bombay 1962), Preface, p.xi.

4 *Ibid.*, p. 596.

5 *Ibid.*, p.208.

he "was not writing deliberately for an audience, but if I thought of an audience, it was one of my own countrymen and countrywomen".[6] It is ironical that a public figure like Nehru should write with the object of self-probing in view, while Chaudhuri who was little more than a failed nonentity when he turned autobiographer, should aim at writing a 'national than personal history' and that also addressed not only to his own countrymen but to the whole English-speaking world.

It is hardly surprising, therefore, that Nehru should repeatedly engage himself in some agonized self-searching as in : "I have become a queer mixture of the East and the West, out of place everywhere, at home nowhere. . . . I am stranger and alien in the West. I cannot be of it. But in my own country also, sometimes, I have an exile's feeling".[7] In the same mood he even confesses that "perhaps what I have written is not so much an account of what I have been but of what I have sometimes wanted to be or imagined myself to be".[8] It is this honesty and humility that one finds largely missing in Chaudhari's book in which an outsize ego desperately indulges in self-justification and tries to camouflage this endeavour by dressing it up in national robes.

This basic difference reveals itself in another significant way. Both the autobiographers are endowed with a fine sensitivity which expresses itself in an emotional response to nature, but there is no trace of the warm human compassion of Nehru in Chaudhuri. Nehru tells us that the antelope he killed as a young shikari "looked up at me with its great big eyes full of tears. Those eyes have often haunted me since".[9] Chaudhuri only looks "on aghast and awestruck", when he observes the buffalo-sacrifice at Durga-puja (p. 67). In Dehradun gaol Nehru once gets up "a dozen times in the course of the night"[10] to look after a sick puppy; when Chaudhari leaves Kishorganj for good along with his dog Carlo, his comment reads: "At night I heard that Carlo had refused food. The real reason was that, he had not been given his accustomed quota of fish. But I was inclined to think that he also was feeling like me" (p. 260). Apparently, the only way Chaudhari can express his affection for his dog is by ascribing to it his own sentiments.

6 *Ibid.*, Preface, p.xi.

7 *Ibid.*, p.596.

8 *Ibid.*, p.596.

9 *Ibid.*, p.30.

10 *Ibid.*, p.358.

In relation to the nationalist struggle, Nehru and Chaudhari obviously stand at opposite poles: Nehru speaks as an insider, himself in the forefront of the battle and his account naturally produces an unmistakable impression of history in the making. Chaudhuri sits on the side-lines and what he sees is so strongly coloured by his own personal predilections that not even his greatest admirers would claim that his is an objective report. In the Epilogue to his book Nehru says, "this record of changing moods, of exaltations and depressions, of intensive activity and enforced solitude is our common record. I have been one of a mass, moving with it, swaying it occasionally, being influenced by it; and yet, like the other units, an individual, apart from the others, living my separate life in the heart of a crowd".[11] At the end of his work Chaudhari declares that he has "found peace in a new form of monism. I have come to see that I and the universe are inseparable", but gives the show away by adding that he also finds himself "today borne on a great flood of faith, hope and joy *"in the midst of infiinite degradation"* (p.523; italics mine). His ego has evidently had the last word. Nehru's *Autobiography* therefore impresses one as both the revelation of a remarkable personality and a valuable record of an eventful age; *The Autobiography of an Unkown Indian* remains a monument to egotism; it offers the spectacle of an unusual man who could not-or even refused to - understand properly the denouement of the great national drama of which he was a spectator, simply because the spotlight was not trained on him, and who also liked to believe that if he was not 'Prince Hamlet', the fault was perhaps that of the stage.

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11 *Ibid.*, p.595.

DRAMA AS SATIRE: *RED OLEANDERS*

BASAVARAJ S. NAIKAR

A literary artist indulges in the writing of a satire or a satirical work whenever he is dissatisfied with the society in which he lives. Thus, disappointment with the living conditions of life necessitates the satirical form of writing. Though satire may be negative in its approach to life and, therefore, not the desirable ideal of the great writers, it has been one of the challenging forms of literature. The writing of a good and powerful satire is not an easy task. "Satire", says Gilbert Highet, "is not the greatest type of literature. It cannot, in spite of the ambitious claims of one of its masters, rival tragic drama and epic poetry. Still, it is one of the most original, challenging, and memorable forms".[1] Whenever the writer happens to be disappointed with the contemporary society he may vent out his disappointment in his tracts and treatises as Milton, for example, did in his divorce tracts. But there are times when the direct attack upon society is likely to involve him into danger. The degree of danger differs according to the national policy of the government. In the communistic countries like Russia, the writer cannot even dream of expressing his dissatisfaction with the society lest he should be shot dead or sent to Siberia for hard labour. Even in democratic countries, like India and America, the writer may not be allowed by the circumstances to express himself freely and frankly. In case the author happens to be a literary practitioner, whose function is to advise the reader in the manner of a wife advising her consort in the passionate privacy, he has to disguise his satirical view of life in the form of a story or parable and communicate the same to the reader in an indirect fashion. Thus, satire may be the result of the expression of his disappointment with the contemporary society in the form of a work of art either because of his own unwillingness to express the same in a tract or because of the uncongenial social conditions preventing him from expressing himself directly or because of the intractability of the subject in the intellectual fashion and therefore demanding the poetic medium which facilitates the finding of an objective correlative for the nebulous and vague vision of life forming itself in the mind of the author. Tagore, basically being a poet, could not help choosing the poetic form of the satire called *Red Oleanders*. Whatever may the symbolic-metaphysical meaning of the play be, the satire of the play is very conspicuous. Though it is born out of a particular context, the play, because of the generality of its connotations, becomes universal in its appeal. In this respect it easily brings to our mind

1. Gilbert Highet, *The Anatomy of Satire*, Princeton University Press, New Jersy, 1972,p.3.

the famous satires like *Gulliver's Travels, Animal Farm and Erewhon.* The play may be said to be the result of Tagore's disapproval of the contemporary Indian life which was seething with turbulence. The political unrest in India, the conflict between the Indian freedom fighters and the imperialistic British government are some of the things which had rendered the life of the public restless. The play *Red Oleanders* emerges from this situation, but its satire, because of its symbolic nature, transcends the national context and presents a universal satire by attacking a particular kind of philosophy which may be accepted by any country deliberately or indeliberately at any time of human history. *Red Oleanders,* poetic as it is in its nature, is happily free from the mundane details of Bengali context, and possesses the elasticity of meaning consequent upon its so-called vagueness. It is an attack not necessarily on the British government in India, but on any dictatorial government like that of Russia.

The invention of a 'strange land' or 'other world' is one of the common devices of satire through which the consequences of the life of topsy-turvyed values are held up to ridicule. "The central problem", of satire, says Gilbert Highet, is its relation to reality. Satire wishes to expose and criticise and shame human life, but it pretends to tell us the whole truth and nothing but the truth. In narrative and drama it usually does this in one of two ways : either by showing an apparently factual but really ludicrous and debased picture of this world; or by showing a picture of another world, with which our world is contrasted".[2] The worlds different from ours are shown in the Liliputian world of *Gulliver's Travels* and in *Animal Farm. Red Oleanders* also is not an exception to this. It presents the picture of the life of people belonging to an imaginary town called *Yaksa Town.* Yaksa Town itself is an ironical phrase in that it, (i.e. literally the town of angels) suggests its extreme opposites i. e. devils. Yaksa Town, far from being a world of angels and good people, is a world full of different types of monsters. Whereas there is a conflict between Houyhnhnms and Yahoos in *Gulliver's Travels;* between the four animals and the other animals in the *Animal Farm;* in *Red Oleonders* there is a conflict between two sets of characters symbolizing the affirmative and the negative principles. Whereas Nandini, Kishor, Ranjan, Professor and Bishu symbolize the principle of joy of life, King, Governor, Assistant Governor and the governmental machinery represent the principle of negation and death. *Red Oleanders* delineates the artificial, mechanical and almost inhuman life led by the people in Yaksa Town. Yaksa Town itself is the strange world wherein the normal human values are reversed, and naturally the negative values of life have become the order of the day and the positive

2 Ibid. p. 158.

values have become the unwanted and dejected. Yaksa Town resembles Erewhon in this regard. It represents the extremely powerful government controlling the lives of its subjects and the entire life is run on materialistic level. It is foolish to be wise among fools. Yaksa Town symbolises the society which is mad after material wealth and which holds the good people, the tender and beautiful ones up to ridicule. Thus goodness, tenderness, beauty, strength and youth have no place in Yaksa Town which is full of opportunists, dictators, exploiters, nepotists, cut-throats etc. This satire can be as true of modern India as of the India of Tagore's own days. It can be as true of any other country as of India. The life satirised in *Red Oleanders* is not so much of a particular race or region as of the universal nature of man. Though the theme appears to have a political framework for it, the ultimate effect we have of the play is one of morality, i. e. of the rightness and the wrongness of human thought and action.

The qualities of mankind criticized by Tagore are the staple virtues of the powerful officers governing the Yaksa Town. The trends and tendencies of these people can be enumerated as follows : As Yaksa Town is controlled by the king, he happens to be the symbol of supreme authority. Since the king is known by the orders he issues, his voice is his representative. The king therefore, in the Yaksa Town is understood by people only by his voice. Another striking feature of the king is that he is not as a king ought to be. He is imprisoned as it were by his own philosophy of negation. Hence the net on the door of the king's palace. This net symbolically binds everyone. Everyone in this town is bound by the self-created net. The king therefore cannot easily come out or enter into his own palace. Self-imprisonment by others is one of the significant features of the people of Yaksa Town.

The greed for gold is the staple 'virtue' of the dwellers of Yaksa Town. The government itself is interested in extracting as much gold as possible from the Nature; that is why the government employs the citizen to dig the gold-nuggets in the mountain. Digging the nuggets is itself symbolic of the governmental greed for gold, or material wealth. The professor says : "You'll see our tunnel-diggers creeping out of the holes like worms, with loads of things of need" (p. 3). Thus gold happens to be one of their important "things of need". The fulfilment of animalistic needs happens to be the important preoccupation in Yaksa Town. The obsession with the materialism embraces the entire humanity and is not unique to any race or country in particular.

The government of Yaksa Town, obsessed with 'dead wealth' as it is, delights in its power to frighten people. Professor, the mouthpiece of Tagore, says : "As the ghost of our dead wealth is fearfully potent, so

is our ghostly royalty, made hazy by this net, with its inhuman power to frighten people" (p. 4). Tagore satirizes the governments which tyrannise over their subjects instead of helping them or making things easy for them. 'Terror' can be said to be another name for the government. This satire can be true of any government at the height of its power. It may refer to the modern Russian or Chinese governments.

Common to Yaksa Town is the atmosphere of fear. The people here delight in frightening others, and logically speaking, they have to be afraid of others. Thus fearing and being feared have become the second nature of the natives of Yaksa Town. The king, for example, frightens Nandini by letting her know his intention of killing Ranjan out of jealousy. Since the king is the commonly accepted model or conscience-keeper, the subjects of his kingdom follow the same habits consciously. Nandini tells the king : "The people here trade on frightening others. That's why they have put you behind a network and dressed you fantastically. Don't you feel ashamed to be got up like a bogey-man?" (p. 50) Nandini herself ridicules the childish and malicious habit of frightening others. That is why she asks the king himself this question and shows the ridiculousness of it all. Nandini asks : "You seem to take pleasure in seeing people frightened at you. In our village plays Srikantha takes the part of a demon; when he comes on the stage, he is delighted if the children are terrified. You are like him". (p. 50). Tagore has attacked the unjustifiable creation of the atmosphere of fear in the society. This atmosphere is a complete contrast to the ideal of fearlessness (abhaya) preached in the *Mahābhārata* according to which man should be free from fearing others and from being feared by others. Obviously Yaksa Town has topsy-turvyed this value and has made a farce of the same. Since Yaksa Town is an allegorical picture of our own society, Tagore's attack on our socio-political values may be understood with real earnestness. The frightening king can be seen in almost all the activities of our life. We can see the officers and bosses in our offices frightening the subordinates by the issue of memos and adverse remarks in the confidential reports. We can see the physically strong frightening the physically weak. We can see employees of the lowest category frightening their superior authorities by indulging in strikes and character-assassination. We can see the same philosophy of intimidation operative in the international relationship between different power-blocks. Russia frightens America and America, Russia. Even smaller countries like India want to threaten other countries by boasting of their atomic equipment. We can see an employee frightening his colleagues by boasting of having the boss in his pocket etc. Thus through the symbolism of the king of Yaksa Town Tagore has criticised the cult of intimidation.

The Yaksa Town is known by its strength without charm. The enormous strength has become destructive power and has no human feelings in it. The monstrous strength is embodied in the person of the king. Even Nandini, who is the embodiment of mystery, beauty, and tenderness, admires the king's physical prowess: "I think you are wonderful. Strength swelling up in your arms, like rolling clouds before a storm - it makes my heart dance within me" (p. 14) So naturally, in a place where physical prowess alone is the accepted value of life, other values like charm or magic in the person of Ranjan, beauty and tenderness in the person of Nandini have no place; and therefore are ill-treated for that very reason. One of the peculiarities of the strength, especially of the physical kind, is that it can conquer its so-called enemies but can never win them. The king of the Yaksa Town is capable of compelling all the dwellers of his kingdom to dig and disembowel the earth and extract gold from it, but he cannot win the affections of a slip of a girl called Nandini. This truth is vouched by the king himself when he shows the contrast between his strength and Nandini's magic charm : "Underground there are blocks of stone, iron, gold,– there you have the image of strength. On the surface grows the grass, the flower blossoms– there you have the play of the magic. I can extract gold from the fearsome depths of secrecy, but to wrest that magic from the near at hand I fail". (p. 16)

Since, broadiy speaking, Yaksa Town is run on negative principles, the strength of the king or of the government is not utilized to help the people to attain happiness or to solve their problems, but to force them to waste their life in drudgery. All the people who incur the wrath of the authorities are made to dig the gold nuggets from the bowels of the earth and are made to waste their energy in amassing the 'dead wealth'. The subjects, therefore, have no time or leisure to cultivate the finer habits of life like donce, music, painting or philosophy. The utilitarian society of the Yaksa Town has no place in it for the activities which go to the making of the cream of culture.

The strength of the government, far from patronizing the growth of beauty or culture, wants to crush it to death out of jealousy. The governmental strength delights in its capacity to destroy. The king, for example, boasts of his own prowess : "I should like to stand you up on the top of a heap of everything I've smashed throughout my life. And then, like a squeezed bunch of grapes with its juice running out from between the gripping fingers, if I could but hold you tight with these two hands of mine. ." Tagore's attack upon the man in power exploiting the life of a helpless man can be seen. The modern equivalent of this kind of exploitation can be seen in almost all of our institutes which are run on the beaurocratic or hierarchical principles. It testifies to Tagore's attack on the one-way-traffic

of human relationship i.e. whereas the duty of the man in power is to threaten the subordinate and the duty of the subordinate is to please and pamper the superior authority.

Strength in Yaksa Town, cannot tolerate, just as one woman proverbially cannot tolerate another woman. No sooner has strength seen a rival, than it plans to enervate it. Since equality of strength is not conducive to the maintenance of the dictatorial government, the hierarchy of strength has got to be maintained. The Governor is very angry to learn that there is a wrestler called Gajju who is known for his enormous strength. The government of Yaksa Town simply cannot tolerate this. It, therefore, wants to castrate the wrestler metaphorically. It is only when the wrestler is reduced to a pulp as it were, that the government is contented. As the wrestler says: "They only feel safe when they rob the whole world of strength" and that "these demons know the magic art of sucking away not only strength but dope". Tagore has satirised the human tendency of abolishing all the possible competition for the preservation of one's own unrivalled position In fact this suggests nothing but the philosophy of the survival of the fittest. One has to destroy the rival in order to be able to live one's own life.

The government of Yaksa Town believes in the inhuman principle of using living beings even at the time of their death. Gajju himself provides the best example. The governor of the kingdom gets the wrestler forcibly to his destination. When Nandini points out the irrelevance of driving a sagging man, the governor remarks and clarifies the negative principles of the kingdom: "Look here, Nandini, it is our business to drive men. With the right kind of push a man can be made to go a good distance, even when he is at the point of collapse" (p. 72).

One of the most monstrous features of the Yaksa Town is that it not merely delights in destroying the living beings but also objects to the crying and moaning of the victims. The bitter truth is expressed poetically in the words of Phagulal: "Our mad Bishu says: to remain whole is useful only for the lamb itself; those who eat it prefer to leave out its horns and hooves, and even object to its bleating when butchered" (p 20). The authorities in Yaksa Town cannot stand the cry of their victims when they exploit the latter. Yaksa Town breeds fear in the minds of the subjects because of the partial nature of its philosophy. The lack of comprehensiveness and perspective of life made known by the government to the people makes the latter frightened. Thus fear is born out of the paralytic nature of knowledge on the part of the human beings Modern psychology testifies to the fact that vague things, partial things and unknown things are more frightening than the clear things, whole things and familiar things. In

Red Oleanders Nandini is afraid of the king because she can see only a part of the king whose other parts are unknown to her. The invisible king wants to stretch out his visible hand to Nandini who therefore exclaims, "Only a hand, and the rest of you hidden ? It frightens me;" (p. 18). This picture holds a mirror to the modern governments which want to keep the people under their control by keeping most of the confidential policies secret. The atmosphere of fear is aggravated by the twilight condition of life in the kingdom. What the professor says about this land is literally true: "All creatures fear an eclipse, not the full sun. Yaksha Town is a city under eclipse. The Shadow Demon, who lives in the gold caves, has eaten into it. It is not whole itself; neither does it allow anyone else to remain whole" (p.8).

Once the people have come into the Yaksa Town they have lost their freedom for ever. They have no way back home. Their way for home is blocked for ever. As Phagulal says : ".. in these parts there are high roads to the market, to the burning ground, to the scaffold— everywhere except to the homeland" (p. 29). This throws light upon the main activities of people in Yaksa Town. They are, for example, either killed, or executed, but are never allowed to live the real life. Without the sense of freedom, and the consequent awareness of the meaninglessness of life they have been leading, they have acquired the empty kind of existentialism. The image of the dead frog brings out this philosophy very clearly. The king himself vouches for that. He says: "Once upon a time this frog got into a hole in a stone, and in that shelter it existed for three thousand years. I have learnt from it the secret of continuing to exist, but to live it does not know" (p.47) Having been forced to lead an existentialistic life, the natives of the kingdom are incapacitated from enjoying the beauty of life. In fact they have been conditioned by the hellish atmosphere which has blinded them to the beauty of life. Bisnu rightly says : "I know the atmosphere of this place greeds contempt for beauty. There must be beauty even in hell; but nobody there can understand it, that's their cruellest punishment". (p,23).

The strength of the government of Yaksa Town is known by its ghastliness rather than by its marvellousness. Tagore satirises the overpowering strength which results into self-destruction. In spite of being the supreme controller of the lives of the people, the king is not enthusiastic but is damn weary of life. This phenomenon is described by the king himself : "One day. Nandini, in a far off land, I saw a mountain as weary as myself. I could not guess that all its stones were arching inwardly. One night I heard a noise, as if some giant's evil dream had moaned and moaned and suddenly snapped asunder. Next morning I found the mountain had disappeared in the chasm of a yawning earthquake. That made me under-

stand how overgrown power crushes itself inwardly by its own weight". (p.17) This statement foreshadows the king's decision to meet his death.

Red Oleanders holds a mirror to our own present-day society in which man is respected not so much for his intrinsic worth or humanity as for his official position or the chair he clings to. Cordiality, for example, is a vice in Yaksa Town as a natural event like falling ill is a crime in *Erewhon*. Heartlessness is a socially accepted virture in Yaksa Town just as stealing a watch is a virtue in *Erewhon*. As the Professor clarifies, "In this Yaksa Town there are governors, foremen, headmen, tunnel-diggers, scholars like myself; there are policemen, executioners, and undertakers – altogether a beautiful assortment !" (p. 59). Men and women we simply cannot see in Yaksa Town. This is a good satire on our own present day society. Lawyers, doctors, engineers, income tax officers, jail-keepers, lecturers and readers are to be found everywhere but men and women are not to be seen easily. It is said, it is foolish to be wise among fools. Wisemen will be misfits in the society of fools. They will be misfits like square pegs in round holes or round pegs in square holes. In the similar fashion, Nandini alone is a misfit in Yaksa Town. In the words of the Professor, "Only she is out of element. Midst the clamour of the market place she is a tuned-up lyre" (p. 59).

Conditioned as they are by the negative principles of their kingdom, the natives of the Yaksa Town have no self-respect left in them. They are used to being exploited so much that they are reconciled to their lot and have made a religion of their exploitation by others. Tagore uses the mythological image of tortoise to satirize their shameless meekness. Gosai interprets their nature quite appropriately : "These people ? Are they not the very incarnation of tne sacred Tortoise of our scripture, that held up the sinking earth on its back ? Because they weekly suppress themselves underneath their burden, the upper world can keep its head aloft" (p. 31). The help- lessness of the dwellers of Yaksa Town leads them to their justification of suffering and servility.

Yaksa Town has become a jail for all the sensitive people. Naturally, there will not be any difference between weekdays and holidays. People therein are not familiar with enjoyment. As Phagulal puts it, "The caged bird spends its holiday knocking against the bars. In Yaksa Town holidays are more of a nuisance than work". (p. 20) Tagore's attack upon the society can be understood by the modern reader very easily because, the latter knows how the dictatorial government of any country can transform her into a jail. In such a country even holidays turn out to be nuisances and freedom becomes meaningless.

Feelings have no place in Yaksa Town. The individual principle is not encouraged there. Everyone is supposed to have the same thoughts and same dis-appointments. The dead and mechanical uniformity of life of the natives of Yaksa Town is really depressing to know. The lack of individual identity has therefore made it necessary for them to have numbers instead of names. Names always represent the individual difference of a man from another and denote the culture of the person, however indirectly. The assumption of number in the place of names therefore is eloquent of the mechanical society in which the subjects are not to have cultural diversity of any kind. This is an attack upon the society to be found in modern Russia. Bishu for example is known as 69 Ng, and Headman as No. 321. The extreme from of impersonalisation is almost equal to dehumanization of man.

In Yaksa Town people have no patience. The cows of this kingdom are sympathetic enough to understand their difficulty. They, therefore, have achieved a compromise with nature and have adopted a new habit of yielding butter directly instead of milk. They do not want to waste the time of the natives by making them take all the trouble of transforming milk into butter. This is obviously an attack upon the modern humanity which has neither the willingness nor the patience to experience the process of life. They are more interested in the ends than in the means. They are interested not so much in the action as in the results, gains and profit. It is a fine satire on the modern man's lack of patience because he is always in a hurry. The modern American's madness for the instant things like instant rice, instant coffee, instant food, the pills equivalent to food; the European's desire to to have test-tube babies, the modern man's desire to reach the destination almost instantaneously, the modern man's need for instant love or lust, the modern student's desire to score the highest number of marks or grades without really being interested in the studies and such other madnesses have been suggestively satirised in ***Red Oleanders***.

Truth-speaking is neither tolerated nor encouraged in Yaksa Town, as everyone is forced by the political set-up to lead a hypocritical and cowardly life. They are arrested the moment they speak truth. When Nandini asks him as to why he is arrested, Bishu tells her "I spoke out the truth today, at last" (p. 76). People are not supposed to leak out whatever they hear even by sheer accident. When asked by Nandini about the whereabouts of Ranjan, the second man says, "what enters by our ears doesn't come out by our mouths, that's why we are still alive". (p. 93). The people of a country with a dictatorial government cannot speak out truth which by rule irritates the government which gathers the information through its widespread espionage. India,for example,had her bit of experience of this kind recently.

It is the duty of the smaller fry to provide entertainment for the big guys, by allowing themselves to be victimized by them. As Doctor says : "These big men are big babies. They must have plenty of play. When they get tired of one game, if you don't supply them with another, they'll break their toys" (p. 80). The mutual destruction is necessitated by the law of contrast (and not the law of parallelism), governing the life of the natives of Yaksa Town. They feel happy only when they see others unhappy and unhappy when others are happy. That is the reason why they betray each other and see the fun of seeing others suffer. Bishu remarks rightly : "They have a big beast inside them, that's why their heads are not lowered by the indignity of man, rather the inner brute's tail swells and wags with pride at man's downfall" (p. 77).

Simplicity is the least respected value in Yaksa Town. They have gradually attuned themselves to the complicatedness of life to such an extent that they have lost their power to experience, enjoy and recommend the simple things, thoughts and actions. That is the reason why the king says: "It is the simple which is impossible for me". (p. 12). This is a good satire on the modern beaurocracy of our country complicating the matters to the point of confusion and encouraging red–tapism. It is not the harmony of complexity but the confusion of complication which happens to be the order of Yaksa Town, as of our own society.

Heart, the seat of feeling and therefore of intuition, is conspicuous by its absence in Yaksa Town. Because of their exaggerated trust in the head or the intellectual faculty, they cannot help exercising their rational faculty, however elementary it may be, in order to understand life. Because of their belief in the intellectual and hence explainable things, they naturally distrust the suprarational or intuitive comprehension of life. The king, therefore confesses, "It is the simple which is impossible for me" (p. 13). Nandini is right in her accusation: "I feel that you have no patience with things that cannot be known, but can only be felt" (p. 48). The king further clarifies his own doubts : "I dare not trust such things lest they should play me false" (p. 48). In this aspect of the life of Yaksa Town, we have a parallel to our own modern life which is led on the elementary, and practical level and which therefore has no beauty of mystery. The modern American trust in the pragmatic philosophy and the consequent distrust of the mysterious element of life has been satirised here.

Conditioned by the atmosphere of fear, the people of Yaksa Town are used to talking the opposite of what they really mean. They have been compelled to cultivate the extreme kind of snobbery which makes them indulge in "made–up talk" (p. 5) There is a ring of hypocrisy about their

talk. They have to indulge in that, either to show off their snobbery, or to flatter others. It is similar to T.S., Eliot's "the women come and go talking of Michaelangelo".

Smartness and decent appearance act as marks of crookedness and cruelty in Yaksa Town. When Chandra shows her admiration for the 'niceness' of the governor, Bishu ironically comments: "Yes, nice and polished, like the crocodile's teeth, which fit into one another with so thorough a bite that the king himself can't unlock the jaw, even if he wants to". (p. 29) Here is an attack upon the modern society where external appearance, snobbish behaviour and polished talk are more honoured than intrinsic 'culture' and cordiality of the man are. The exaggerated trust in civilization at the cost of culture has been satirised by Tagore.

The beaurocratic atmosphere of the Yaksa Town converts the employees into servile creatures and sycophants. Beaurocracy is congenial to the growth of nepotism, governmental espionage, character assassination, carrying tales, betrayal, loose talk, exploitation and misuse of power etc. Man cannot live happily in Yaksa Town without indulging in these negative activities. When the governor of the Yaksa Town asks the headman of Parish J. namely No. 321, to take care of the former's wife, the latter feels elated because he is happy to note that His Lordship "remembers even my unworthy self." (p. 80). The employees of the Yaksa Town have no self-respect of the slightest kind. They can stoop to any level to please their authorities. They do not mind even if the ingratiation of the superiors involves cruelty to others. The Headman of Parish J. promises his governor: "There's a plague on the cattle of our parish, and not a single ox can be had to draw the car. Never mind, we can press the diggers into service" (p. 81). Carrying tales and character-assassination or poisoning the minds of the authorities against the innocent people is the common habit of the natives of Yaksa Town. The Headman of Parish J. takes the golden opportunity of poisoning the mind of the governor against Bishu. He tells the governor". . . . but let me tell you one thing before I go. That 69 Ng, whom they call mad Bishu, - it's high time to cure his madness" (p. 81). He further tries to prejudice the governor's mind against Bishu by informing him about Bishu's intimacy with 47 V. Carrying tales gives place to nepotism. He wants to utilize the chance by recommending one of his relatives for a job in the governor's office. False humility and exaggerated servility help him to please the governor. He is not ashamed of using the most hypocritical language about his relative. He says "For instance, there is our No. 95, a distant connection of mine by marriage, ever ready to make sandals for the feet of your Lordship's sweeper out of his own ribs. . ." (p. 82). Use of influence for selfish ends is very common in Yaksa Town.

Headman again provides the best example. He wants to use the influence in having the governor speak to the deputy governor. "There comes His Honour the Deputy Governor–please speak a word to him on my behalf. He doesn't look upon me with favour' (p. 82). The suspicion that the world is always conspiring against us as we are perpetually conspiring against it, is a commonplace of the Yaksa Town society. The Headman doubts "I suspect that when 69 Ng used to enjoy the favour of free entry into the palace, he must have been saying things against me" (p. 82). Thus carrying tales against one another is a socially approved evil in Yaksa Town. Ingratiating is one of the allied arts of living in this kingdom. In order to pamper the anthorities, the man of Yaksa Town never hesitates to leave any stone unturned. After the recommendation of the relative, the Headman would like to recommend his own son and please him by offering eatables also. "Your Lordship, my third son is getting to be quite a big boy. He came the other day to prostrate himself at your feet. After two days of dancing attendance outside, he had to go away without gaining admission to you. He feels it very bitterly. My daughter–in–law has made with her own hands an offering of sweet pumpkin for your Lordship–" (p. 84). There is no limit to the ingratiating habit of the employees of Yaksa Town.

The government of Yaksa Town represented by the king has no place for beauty in the form of picturesque decoration. That is why the king says "I am like a mountain peak, my bareness is my adornment". The king has only strength whereas Nandini has rhythm in her. Whereas Nandini is the embodiment of youth and enthusiasm, the king is a personification of life–weariness. The king says : "I, who am a desert, stretch out my hand to you, a tiny blade of grass, and cry : I am parched, I am bare, I am weary". (p. 16). The negative intention of the klng is seen in the dehydration of culture, grace and beauty that his imperialism involves. He, therefore, says: "The flaming thirst of this desert licks up one fertile field after another, only to enlarge itself,–it can never annex the life of the frailest of grasses". (p. 16).

Absolute power as it wants to have, the government of Yaksa Town tolerates no challenge from any sources. It is afraid of competition of any kind. That is why when Ranjan challenges the authority of the king, the latter kills the former. When Nandini reveals the fact that Ranjan was her dear one, the king comes to realize that he has killed not merely the youth but 'youth' itself. This event further throws light upon the set–up of a dictatorial society. The king being deceived by his own subordinate employees in allowing Ranjan being killed, represents the dangers of the governmental machinery, military or otherwise, turning against the head of the country himself. Tagore's attack upon the destructive nature of the

powerful machinery can be clearly seen here. The recent happenings in Bangladesh or Pakisthan are an illustration of this.

The irony of the Yaksa Town - philosophy is that the government or the king who has only strength wants to have the qualities of his so-called enemies. The king wants to possess the rhythm of Ranjan and the tenderness of Nandini. Not merely that. The king wants to have Nandini's love. The folly of the king consists in the wrong employment of the force instead of the cordial manner of winning her affections. Even if he were to employ the cordial method, he is disqualified by his old age to do so. The law of jealousy is followed very strictly in Yaksa Town When the governmental authorities cannot possess the enemies or their qualities, they indulge in destroying them completely, really or metaphorically and delight in being the unrivalled enjoyers of power. Knowing that Nandini is in love with Ranjan and not with the king, the latter wants to destroy the lovers. But the satire, *Red Oleanders* is given a positive turn by Tagore in the king's what may be called self-realization resultant upon the knowledge of the innocence of Ranjan and Nandini and of the betrayal and rebellion indulged in by his own governmental machinery. Thus, in the usual fashion, the play conforms to the satirical pattern according to which at the end of the work, there is a complete reversal of values and consequently the enemies turn out to be friends and well-wishers and the friends and co-workers turn out to be enemies. The reversal of order or values is the consequence of the emergence of the 'real' knowledge of things and beings on the part of the protagonist of the play. The king of our play realizes the futility of his inhuman philosophy, the wrong done to the innocent creatures, the crime of having trusted the subordinate officers masquerading as his supporters, and the futility of extreme power minus human touch and of possessivenes. He realizes that the life he has led so far is not life in the real sense. He therefore cancels the Flag-worship programme, and decides to break the flagstaff and achieve true emancipation. The breaking of the flag is symbolic of his determination to attain true freedom which is the result of real knowledge of life. He tells Nandini : "First I break the Flagstaff. – thus ! Next it's for you to tear its banner. Let your hand unite with mine to kill me, utterly kill me. That will be emancipation" (p. 98). In addition to this, he wants to break the prison and release the victims notorious for their goodness and heartiness. The prison can be said to be a smaller prison inside the bigger prison called Yaksa Town. Unable to find the meaning in life he desires to find it in death. He says "At last I have found the meaning of death. I am saved" (p. 101). According to the Professor, " .....the king has at last had tidings of the secret of life, and has gone off in quest of it" (p. 102). Thus all the three, Ranjan, king and Nandini rush to enjoy 'the last freedom'. All the three of them 'go not merely out of the'other world' but out of the

world itself. They attain the true salvation. Nandini is at last united with Ranjan spiritually signified by the "red marriage tie".

Red Oleanders may be said to be a good satire on the political life of a country involving the social, and moral aspects of life also. *Red Oleanders* is successful as a satire in that it criticises our world by transforming it into 'other world' and demonstrating the inadequacy and futility of the negative habits of man like greed, nepotism, possessiveness, opportunism, exploitation, character-assassination, loose talk, betrayal, destructive action etc. Tagore, like many other satirists takes us to 'other world' only to drive home the truth to us without hurting or embarrassing us. In order to be free from the necessity to hurt the human beings, he wants to take us to the imaginary setting of Yaksa Town. Tagore's greatness consists in his use of imaginative unreality not to nullify but to enhance our knowledge of the reality. That is why as Hirankumar Sanyal opines, "More than in any other work of his, in prose or verse, Rabindranath succeeds in *Raktakarabi* in representing the actual world, in this case a world of greed and unscrupulousness in such a way as to give an immensely heightened sense of it".[3] The symbols used to satirise the world in this play, in the words of S. Kapur, are even 'more real than reality itself''[4]. In spite of the difficulty about the classification of the play (K. R. Srinivasa Iyengar complains that *Red Oleanders* is an "unclassifiable play"[5]) and the confusion about the levels of meaning (S. K. Desai complains of "its unsteady movement on the slippery path between the human-realistic-emotional plane and the intellectual-allegorical-symbolical plane"[6]) the play can be accepted and enjoyed as a successful satire.

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3. Hiran Kumar Sanyal, *Rabindranath Tagore Centenary Volume*, III. Sahitya Academy, New Delhi, 1961, p. 238.
4. Quoted by Sanyal, p. 238.
5. K. R. Srinivasa Iyengar, *Indian Writing in English*, Second Edition, Asia Publishing House, Bombay 1973, p. 133.
6. S. K. Desai, *Critical Essays on Indian Writing in English*, Macmillan Co. of India Ltd., Madras 1977, p. 165.
7. All the quotations are from the Macmillan Paperback Edition of *Red Oleanders*.

KAMALA MARKANDAYA'S *POSSESSION*: A STUDY

C. V. VENUGOPAL

The trinity of Indo-Anglian fiction - Raja Rao, Anand and Narayan-have held such sway in their chosen area so long that it is only recently, very recently, that the significance of a great many others is being written about and discussed in individual studies, critical anthologies, and seminars. To this I should perhaps add Ph. D. theses too, though more often than not, the labour undertaken here is hardly one of love, and the invariable tendency to make a case for the author of your choice, inevitably introduces very frequently a tone which might not ring wholly true to the writer himself once he has got his degree ! Novelists like Bhabani Bhattacharya, Kamala Markandaya and Anita Desai, to name only three of them, have never been as fortunate as the 'big three' in that they have had to wait an inordinate length of time before being accepted as among our authentic voices. Not that this has hampered their creativity in any way. Thanks to the typical Indian characteristic of not passing cruelly adverse comments when you are not praising a work of art with unreserved admiration, they have blissfully gone on writing untouched by what they too might have anticipated, unmerited indifference. And then, there novels had been a success too, in a way. They have always sold. And that, more than anything else, could often keep the talent very much alive. That could often be a pointer too !

Well then, after some time, their presence was felt. Merit was seen where it had been ignored earlier, new trends spotted out, new attitudes discerned. And as happens more often again, the emphasis sometimes was laid on the wrong thing; or at least on what would but be of secondary importance. Much mischief in this respect has been done by certain preconceived notions, in particular the exaggerated emphasis laid on what has been termed as 'Indianness'. It is true that Raja Rao said that an Indian should write like an Indian or not at all. But to have preconceived ideas of what features constitute this 'Indianness' and then to look for them specifically might blind one even to the main issue on hand, which, once felt, might prove to add to the already conceived idea of 'Indianness' a new dimension. Even a critic of the stature of K. R. S. Iyengar, could be misled thus, as he indeed is, in his comments on Kamala Markandaya's fourth novel, *Possession*, which he sees mainly as a spiritual quest, a typically Indian theme. Surprisingly enough, he also refers to what could be a more enteresting theme, since felt as the dominant one in the book, but alluded

to by him as a far fetched one. Quoting a particular passage from the book, Prof. Iyengar writes, "The violence of the language here makes one almost suspect that, perhaps, Kamala Markandaya it trying to make the story of Caroline and Valmiki a parable of colonialism, the passing of an empire, and the current insidious movement of 'neo-colonialism'". This, however, was over a decade ago, and much water has flown down the Ganga since then. Non-Indian critics in particular, who are certainly on vantage ground in this respect, have been particularly impressed by this very aspect of the book, though they have touched upon other themes as well, such as a search for identity, a spiritual quest, soul versus body, mysticism versus materialism etc. A close look at the tale, however, leaves one in no doubt, that Kamala Markendaya was, among perhaps other things, indeed emphasising colonial confrontation bearing out what Dr. Farrex has to say about the book as 'a parable on imperialism, particularly with respect to the degeneration of altruistic despotism into exploitation and self-interest', and what Professor H. M. Williams so admirably puts: 'This novel is one of the most forceful artistic explorations of the distortion of India's national character in the British embrace and of her consequent urge to be free' Even a cursory reflection of the barest outline of the tale underlines this fact:

Lady Caroline Bell a rich aristocratic English woman, discovers on a remote, godforsaken hillock in South India an extraordinary artist in a young illiterate goatherd, Valmiki. She takes him to England, practically buys him off his parents, where she makes him, in the purely Westeyn sense of the term, a celebrated painter. But while he becomes the artist she intended him to be, Valmiki all but loses his own soul. His involvement with the Jewish refugee girl Ellie and later with Annabel bring this fact painfully to him and he has to sever his ties with Caroline and return to India to recover his true self. It is ultimately with his Indian mentor, the Swamy and not his English mentor, that he attains satisfaction as an artist and is at peace with himself and the world.

Kamala Markndaya evokes the twin theme of colonialism and colonial confrontation deftly through her characters, the iteration of certain events serving as symbolic suggestions, and in an almost direct expressiveness in the frequent confrontations between Caroline, the imperial English lady and Anasuya. the self-respecting Westernized-yet-truly-Indian narrator.

This is obvious at the very beginning. Caroline, true to her imperial nature, wants to go to the villages, not to simply enjoy the rural scene, and not certainly in the hope of discovering what she ultimately discovers there, an amazing talent. It is just that she wants to have her way, and now it is

to collect, of all things, bottles of arrack. And an Indian friend, according to her, must know all about India's villages, and how to procure arrack. And more, when she wants her to lead her there, she brooks no refusal. Well that is how we see Caroline Bell and Anasuya setting off together and here is a piece of what they talk as the adventure is settled:

> 'Good, that's settled,' she said. 'When shall we go ? tomorrow?'
> 'Yes, if you' ve no engagements.'
> 'I'll put those off,' she said cursorily. 'Shall we meet at the Club?'
> 'I would prefer the station. At nine o'clock.'
> 'Nine o'clock Indian time?'
> 'Nine o'clock standard, andbody's time.'

Anasuya, for all these irritating taunts at the supposed-to-be Indian weaknesses, also remains the typical Indian woman of understanding When, for instance, the majestic Caroline is mercilessly putting Annabel in an unenviably uneasy situation and Anasuya intervenes to put in a word to ease the situation, Caroline turns to her, and says, with her deliberate insolent rudeness: 'Suya, your opinions are no doubt invaluable, although I cannot recall having asked for them. Can it be that the old Oriental itch to finger every pie is getting the better of you?', Anasuya, though piqued, understands. Feels she, 'She was really angry, a centrolled anger that scarcely flawed the magnolia skin, but anger all the same. I suppose it could not have been easy, finding herself alone despite all her power.' And she answers, with her wonted dignity: 'Well, you know me, years in England, I still revert sometimes;' and the moment passed.

That Caroline stands for all that the British thought of themselves in relation to their colonies, again, is repeatedly alluded to in the novel. Feeling herself ungratefully treated by Valmiki (even the name symbolism should be obvious here– the illiterate hunter of yore picked up, as it were by the sage Narada to be shaped into the great epic poet) who hasn't produced a thing for months after his stay in England with all the needs, material of course, of the artist well provided, she refers to the 'crevice in the rocks where she found him'. And Anasuya expatiates : 'Whatever might be in balance, this much Caroline had done for him: she had put an end to his half-stomach rice-and-water diet, and with food and care given him the decency of a healthy body.' What Valmiki starves from is never understood by the materialist Carboline and it is only with Ellie the refugee girl with a past which is one of undiluted horror that Valmiki's heart beats sympathetically. Caroline could never imagine how Val could ever take that ugly creature to bed, but the answer can be best understood by Anasuya in her talk with Ellie. Ellie tells how she conceived the only time she slept

with Val whereas she never could when the soldiers came to her every day, for then she was totally burnt up within. It is but proper therefore that Val should find his moorings through Ellie. Caroline took him to bed often, he did luxuriate in this union, but it was Ellie he cherised for ever in his heart. He never once looked down on Ellie, except for his impatience at parties when she would shyly withdraw from guests at parties, and despite all interlocking hands, has no compunctions severing his relations with Caroline, her mentor and lover, but is wholly shaken at the absence of Ellie. Ellie's suicide is the beginning of realisation. Ellie found a solution to her problem boldly by doing something where no one would hurt her. And she had no where to go, as the Jews had no state. Annabel's ditching him at this very moment of the revelation of Ellie's death only speeds up the process of self-revelation, and the death of Minou his pet monkey clinches the matter. He definitely would go back to India, to his Swamy, a character who has been unfailingly identified by every reader and critic as the real adversary of Caroline in a claim over Valmiki, and a representative of the true Indian mind. But for a momentary weakness, when, unable to stand anymore the soulkilling misery of physical discomfort, he thinks of going back to Caroline, a moment when, appropriately enough it is Anasuya, who has raised enough money on her portrait by him for his passage, Valmiki rarely swerves. And so, back to the Swamy, to India, and to peace. And his art would now be not for the consumption of the connoisseuer, not the fashionable pseudo-critic but for the glorification of God.

Thus has Kamala Markandaya presented, in a powerful story powerfully told, where cultures clash, emotions clash, personalities clash, and the leading characters clash with themselves, a remarkable analysis of colonial encounter.

ART AS INTEGRATING SYMBOL IN *NARCISSUS AND GOLDMUND*[1]

UJWALA PATIL

In Joseph Knecht's "Oh, if only it were possible to find understanding ....if only there were a dogma to believe in. Everything is contradictory, everything tangential; there are no certainities anywhere. Everything can be interpreted one way and then again interpreted in the opposite sense.... Isn't there any truth ? Is there no 'valid doctrine', ?" One senses the ache Hesse had felt for a 'Valid doctrine' which would recognise "contraries for what they are : first of all as contraries but then as opposite poles of a unity."[2] Hesse had resolved this compelling yearning through the idea of underlying unity of all being which he maintains is the only dogma in his faith[3]. In a "Bit of Theology" he says, "nothing will be so valuable and comforting as the realization that beneath the division in race, color, language and culture there lies a Unity, that there are not various peoples and minds but only one Humanity, only one spirit."[4] – The "discordant" is really the "concordant", ambivalence implies a coincidence of opposites. The experience of unity or the eternally implicit union is a synthesis that can be achieved only through the reconciliation of opposites. This dialectical process is a recurring theme in Hesse's novels. In *Demain*, it underlies the two worlds with which Emil Sinclair is confronted and which he seeks to reconcile through the aid of his friend Demain. In *Siddhartha*, the hero makes his way from the realm of the spirit where he realizes the futility of asceticism cultivated in isolation from reality, to the realm of the senses embodied in Kamala, before he finally achieves the 'liberating synthesis' on the river that flows between the two realms through Vasudeva. In *Narcissus and Goldmund*. the thesis and anti-thesis of spirit and nature achieve this synthesis through art.[5]

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1. Herman Hesse, *Narcissus and Goldmund* (New York, Farrar,Straus and Giroux, 1968)
2. Herman Hesse, *Magister Ludi* (London Bantam Books, 1970)pp. 69,68.
3. Herman Hesse, "My Belief" in *My Belief.* Essays on Life and Art New York, Farrar, Straus and Giroux, 1974).
4. Herman Hesse, *My Belief*, p. 191.
5. In a "Bit of Theology," Hesse speaks of a three - level progression toward the recognition and experience of Oneness. The progress is from the level of innocence in which the 'pious person' childlike is in a state of grace, in a 'State of unity with a being', through the second level, the level of consciousness of the two opposing poles; a state of guilt, to the third and final level, the level of awareness of implicit oneness which is the road showing the ultimate possibility of a return to the state of unity with all being. This is a the dialectal process in all Hesse's novels–"Each novel postulates the possibility of a spiritual Kingdom toward which the hero strives, whether he reaches it or not". Theodore Ziolkowski. "Foreword" to *Magister Ludi*, p. xii.

Art in *Narcisus and Goldmund* becomes the embodiment of the Artist-saint's vision of the One, a symbol which transcends the conventional dichotomy of good and evil, and embraces all extremes of life in one 'unified vision'. It is also a symbol of Hesse's "magical thinking – a somewhat romantic term for the act of mental projection that permits us to escape the sphere of seeming polarities . . . ."[6] Goldmund through his sculpture reinforces Hesse's conviction that the world cannot be seen in fragments of time, it must be seen as a whole, as eternal, and the artist must be the messenger of the whole and the eternal. He has no patience with artists who practise art for art's sake:

> Ah, it was not worth being an artist in order to make little angel figures and similar frivolities, no matter how beautiful. . . . He had no use for anything that brought only comfort, pleasantness, only small joys...... (p. 167).

For him, "Art and craftsmanship were worthless unless they burned like the sun and had the power of storms" (p. 167). A true work of art was something more. It was the union of the father – world of spirit and the mother-world of nature, of mind and blood :

> It might start in utter sensuality and lead to total abstraction; then again it might originate in pure concept and end in bleeding flesh. Any work of art that was truly sublime, not just a good juggler's trick; that was filled with the eternal secret;. . . .every. . . genuine work of art had this dangerous smiling double face, was male-female, a merging of pure instinct and pure spirituality. (p. 171).

Goldmund perceived art as an integrating symbol, a symbol of mystical union, where all contradictions are reconciled. Goldmund realized that all existence was based on duality, on contrast :

> Either one was a man or one was a woman, either a wanderer or a sedentary burgher, either a thinking person or a feeling person– no one could breathe in at the same time as he breathed out, be a man as well as a woman, experience freedom as well as order, combine instinct and mind. The split ran through all creation.
>
> and, "life made sense only if one achieved both, only if one was not split by this brittle alternative..... " (pp. 248-49).

6. From the "Introduction" to *My Belief* by Theodore Zoilkowski, p. xi

Goldmund is a man struggling to escape from the opposites. The image of the mother which Narcissus helps him rediscover leads him into the intuitive and emotional life of the senses. His experiences in the life of the senses, and the image of his mother, both teach him that there was a basic unity underlying all existence. The image of the mother which Narcissus had recalled in him was not only his mother, but mother Eve, whose face is the countenance of humanity charmed into unity from a thousand contradictory featu·es :

> The figure of the Universal mother, the great birth-giver. . . . unlike other figures, her mystery does not consist of this or that detail, of a particular voluptuousness or sparseness, coarseness or delicacy, power or gracefulness. It consists of a fusion of the greatest contrasts of the world, those that cannot otherwise be combined, that have made peace only in this figure. They live in it together: birth and death, tenderness and cruelty, life and destruction. If I only imagined this figure, and were she merely the play of my thoughts, it would not matter about her, I could dismiss her as a mistake and forget her. But the universal mother is not an idea of mine; I did not think her up, I saw her ! She lives inside me. I have met her again and again. She appeared to me one winter night in a village when I was asked to hold a light over the bed of a peasant woman giving birth: that's when the image came to life. Within me. . . . the image of my own mother, whom I loved most of all, has transformed itself into this new image, and lies encased within the new one like the pit in the cherry. (p. 185).

She contained the faces of Lise, the gypsy who had taught him the art of love, of the knight's daughter Lydia who taught him what it was to love and suffer and the faces of many other women he had desired and enjoyed. She was the supreme symbol of unity. As in her, in all existence he saw that good and evil, love and lust, pain and ecstasy, God and Satan are cheek and jowl. Through her he realizes that there was a meaningful totality beyond this chaos, that the opposites actually constitute complementary parts of a great whole.

Hesse, for whom this unity is synonymous with the highest good, meaningfully conveys this fact of basic unity through Goldmund and Narcissus' longing for each other. Goldmund secretly longs for the opposite pole. Narcissus who represents the world of the mind, who rationalizes and believes in law and order. He has a silent respect for the opposing type. Goldmund himself has a strong sense of nature in him and a belief in a suprarational world order, and yet "His life had been a constant courtship of

Narcissus, whose love one could woo only by esteem and recognition. In those days he was able to slave for hours and days in exchange for an appreciative glance from the beloved teacher. Finally the desired goal had been reached : Narcissus had become his friend... ..." (p. 162) Narcissus the genius of reason too, realized his attraction for Goldmund in whom he recognises 'his opposite and complement'. He who should love God only (since he has dedicated his life to the father-world of the spirit) loves and longs for Goldmund. He tells us : "The irreplaceable thing only Goldmund had given him. It was hard to renounce it again now." (p. 303). And Hesse tells us that Narcissus "thought of his friend with longing . ... He suffered from a sense of loss and from the recognition of how much his heart, which was to belong to only God and to his office, was attached to his friend." (p. 303-304) Both the artist and the thinker know each other very well, secretly love each other, are attracted to each other. 'So too, the highest spiritual experience of which human beings are capable is always a reconciliation between reason and reverence, a recognition that the contradictions are one and the same thing'. It is the recognition of this mystery of underlying unity inspite of the apparent ambiguities and dualities of life that leads Goldmund into the realm of art.

The only single "gigantic desire, which fills my heart to the point of pain" (p. 151), he says, is the desire to make this mystery visible to others. In art, in being an artist, Goldmund sees the possibility of reconciling his deepest contradictions, or at least of expressing newly and 'magnificently' the split in his nature. He first discovers this potential in art of integrating the contrasts in the wooden madonna, in a chapel of the cloister where he has gone to confess, after having experienced the fulness of life. He has experienced both joy and suffering, fulfilment and hunger and thirst. His soul has become filled with these images. In the Madonna he sees the possibility reaching his goal. The goal of being able to unite the opposites, the inner and the outer, to be able to achieve a synthesis that cancels out all opposition. He now feels "perhaps his whole ragged existence would grow meaningful and worthwhile" (p.14). Hesse in his essay on "Happiness" tells us" . . . . meaning is precisely that unity of the multitudinous, or at least that ability of the spirit to perceive the chaotic confusion of the world as unity and harmony"[7]. It is meaning in this sense that Goldmund is seeking. His art will be a unifying symbol of all experience like the Madonna. To seek it, he takes the road to the Bishop's City, where master Niklaus who has carved this Madonna resides. He explains to Niklaus his reason for pursuing art thus :

7. From Hesse's letter quoted by Theodore Ziolkowski in his "Foreword" to *Magister Ludi*.

I have done a great deal of thinking and seen many faces and figures . . . . It has struck me how a certain shape, a certain line recurs in a person's structure, how a forehead corresponds to the knee, a shoulder to the hip, and how deep down, it corresponds to the nature and temperament of the person who possesses that knee, that shoulder, that forehead, and fuses with it. And another thing has struck me : One night, as I had to hold a light for a woman who was giving birth. I saw that the greatest pain and the most intense ecstasy have almost the same expression . . . . Yes, Master, it is the truth and it was precisely that I found expressed in your Madonna; to my utter delight and consternation, that is why I have come. Oh, there is such suffering in the beautiful delicate face, and at the same time all the suffering is also pure joy, a smile. When I saw that, a fire shot through me: all my year-long thoughts and dreams seemed confirmed suddenly; they were no longer useless . . . (pp. 138,152).

Sculpture, Goldmund finds to be the most meaningful medium that will fuse all this matter of conflicting emotions, of happiness and sorrow, love and lust, joy and anguish. death and ecstasy, and give it a tangible form. Goldmund has Siddhartha's mistrust for words. He is at home only with images. What is for Narcissus an 'idea', for Goldmund is an 'image' with its capacity to reveal the outer world as well as the inner. He felt the burning need to be an artist and create images that have filled his soul. Art would serve for him no function other than the attainment of synthesis-Oneness. He is unable to draw Master Niklaus because the contradiction between his (Niklaus') "face and hands . . . . paralysed him" (p.282).

All tru art integrates the inner with the outer image. Goldmund feels the urge to create the statue of Lisbeth, the master's daughter, but will do it only when "her figure became slightly familiar to him as an inner image . . . ." (p.164). Again, art which failed to express totality itself did not exist for Goldmund. He had sought refuge in art at the expense of his freeedom of wandering, precisely because he saw in it the ability to express this mystery–the mystery of total unity inspite of seeming dichotomies. Hence, Lisbeth's statue has to wait until her total being would 'unfold and yield its secret' to him. However, the fusion of the inner and outer, he realizes in the statue of St. John. the inspiration behind which is the figure of Narcissus, whom he knew best of all. This image he perceived was without flaw or contradiction. "The inner law of the beloved person appeared more and more clearly in his picture. The noble head shaped by the mind; the beautiful controlled mouth, tightened and ennobled by the service to the mind; the

slightly sad eyes, the haggard shoulders animated with the fight for spirit;..." (p. 154). Art not only achieves this integration of the inner and outer, but it also enables Goldmund to empathize with Narcissus : "Not since his departure from the cloister had he seen his friend so clearly, possessed his image so completely within him" (p. 154). Goldmund sees himself merged in Narcissus : "It was not he who was standing there, creating an image of his own will. It was the other man rather; it was Narcissus who was making use of the artist's hands in order to step out of the fleeting transitions of life, to express the pure image of his being" (p. 166), Here, as well as in the quotation that follows, art mystically unites Goldmund and Narcissus and becomes a symbol of mystical union : "You know that I did not portray myself in this figure, but my dearest friend. It is he who brought light and peace to the picture, not I. It was not really I who made the statue; he gave it into my soul." (p. 174) In art's ability to transcend the cycles of change and express the 'pure image' of one's being, Goldmund sees art's capacity to symbolically express the eternal harmony of the world.

Art, also symbolizes the integration of the total experience of life. Goldmund tells Narcissus that in order to make his Lydia-Mary a good statue "... I needed my entire youth, my wandering, my love affairs, my courtship of many women. That is the source I have drunk" (p. 297). And it is through this carving of Lydia, that Narcissus learns about the longing of their love, though Goldmund himself has never told him the story. Hesse tells us:

> Sometimes the Abbot unlocked Goldmund's room, where the Mary figure stood, lifted the cloth from the figure carefully and stayed with her a-while. He knew nothing of the figure's origin; Goldmund had never told him Lydia's story. But he felt everything; he saw that the girl's form had long lived in Goldmund's heart. Perhaps he had seduced her, perhaps betrayed it and left her. But, truer than the most Faithful husband, he had taken her along in his soul, preserving her image until finally, perhaps after many years in which he had never seen her again,he had fashioned this beautiful, touching statute of a girl and captured in her face, her longing of their love (p. 303).

Goldmund's figures of the lectern pulpit tell Narcissus much of his friend's history. It told the story of a "wayfarer, of an instinctive being, of a homeless, faithless man", and also told Narcissus that what remained of it here was "all good and faithful, filled with loving love" (p. 303). A true work of art had the capacity to totally integrate the intrinsic and extrinsic, and express the essence of one's being. The mystery of 'inner harmony' that was inherent in all beings and all creation could capably be

expressed in Sculpture. Narcissus had looked deeply into his friend's chaotic life, but neither his love nor his respect for him had diminished, since "he had seen those miraculous still-life images, radiant with inner harmony, come into being under Goldmund's stained hands, those intent faces glowing with spirit, those innocent plants and flowers, those imploring or blessed hands, all those audacious, gentle, proud, or sacred gestures, since then he knew very well that an abundance of light and gifts of God dwelt in the fickle heart of this artist and seducer". (p. 301).

Goldmund also courts art as a symbol for supratemporal expression. He muses,"perhaps death is at the root of all art" (p.157). He tells Narcissus what art really meant to him :

> It was the overcoming of the transitory. I saw that something remained of the fool's play, the death, dance of human life, something lasting; works of art... form a silent empire of images and relics beyond the fleeting moment. To work at that seems good and comforting to me, because it almost succeeds in making the transitory eternal (pp. 270-271).

That it succeeds in making the 'transitory eternal' suggests that fragmentation of time into moments is an oversimplification that can be resolved by the acceptance of a more complex unity of time, that there is no division as such, if all is one; distinction of past and future must be illusory, time is really timeless. Art, by blending the past and future into the present, immortalizes time into one eternal moment– a monument to the 'fleeting passage of life'. The idea of a timeless existence facilitated by art is more emphatically conveyed in Goldmund's contemplation of the transience of life and constant change that all life is subject to, and the unchangeability of the artist– created images :

> He saw his own face in the dark mirror of the well and thought that Goldmund who was looking up at him from the water had long since ceased being the Goldmund of forest. He thought that he, that all men, trickled away, changing constantly, until they finally dissolved, while their artist– created images remained the same (p. 157).

Works of art, Goldmund reflects, "...would stand before later generations nameless, without history, silent symbols of human life" (p. 229). This reflection illustrates that art can bring about an obliteration of all demarcations, and exists beyond the principle of individuation, as symbol of one Humanity.

In this novel, which is really Hesse's autobiography of the Soul (as a matter of fact all his novels are autobiographical), art also symbolizes Jung's collective unconscious, and is illustrative of his respect for the wisdom of suprapersonal unconscious. The unconscious according to Jung includes all the psychic material that lies below the threshold of consciousness, including subliminal sense perceptions. It is a storehouse of archaic images and memories embedded in and inherited with the structure of the brain. The unconscious also contains components that have not yet reached the threshold of consciousness, dreams and fantasies. Goldmund, in pursuing art is following "only the call of his mother" (p. 186) about whom he has been seeing visions ever since Narcissus first conjured up her image in him. She was his star. She is not only his mother, but the universal Mother, Mother Eve or Jung's archetypal mother, whose image he carries within him and who has become 'a parable and a sacred symbol to him'. She contains the total experience of all creation. She is the demiurge from whom all life emerges. It is what she symbolizes as he sees her in his dreams, that his art is constantly trying to capture and express. Goldmund even finds a specific relation between dreams and art. Both dreams and true works of art had one thing in common, and that was 'mystery' which is the most essential component of both. This symbolism of art here suggests possibilities of co–operation between the conscious and the unconscious. His conscious experiences and unconscious desires seek integrated expression through art. All his carvings evidence the mystical union between the conscious and the unconscious.

Another important synthesis art achieves for Goldmund is that his artistic creations create an awareness in Narcissus of the desirability of integrating the father–world of mind with the mother–world of nature and act. Narcissus reflects:

> It had been easy.. to seem superior to Goldmund in their conversations, to oppose his discipline and intellectual order to his friend's passions. But was not every small gesture of one of Goldmund's figures, every eye, every mouth, every branch and fold of gown worth more? Was it not more real, alive, and irreplaceable than everything a thinker could achieve? Had not this artist whose life was so full of conflict and misery, fashioned symbols of need and striving for innumerable people, contemporary and future, figures to which the reverence and respect, the deepest anguish and longing of countless people would run for consolation, confirmation and strength? (p. 302).

And his friend's last words, "But how will you die when your time comes, Narcissus, since you have no mother? Without a mother, one cannot love.

Without a mother, one cannot die" (p. 315) prepare us to expect Narcissus to die like Joseph Knecht whose sacrificial death is both an admonition and an example.

But the ultimate synthesis art achieves for Goldmund is the realization that sensuality also can be given a soul. He refers to the fusion of sensuality and spirituality. He tells Narcissus, "...I was fortunate enough in my experience to learn that sensuality can be given a soul. Of it art is born" (p. 311). This recognition leads Goldmund toward the 'Cheerful Serenity' of the realized self or to use Siddhartha's term, 'perfected' self. The artist's death is not an end, but an attainment of the final synthesis, merging of self into the cosmic self, here symbolized in the image of the mother:

> It will be my mother who will come to take me back to her, who will lead me back to non-being and innocence. (p. 312).

V. K. GOKAK AS A POET : AN ASSESSMENT

G. B. SAJJAN

V.K. Gokak, who spans two generations of Indo-Anglian poets—the pre-Independence and the post-Independence—has, to date, three collections of poems to his credit, the latest being *Kashmir and the Blind Man* (1977). The first, *The Song of Life*, published (by Hind Kitabs) way back in 1948, contained his poems written before 1947. The second, *In Life's Temple*, published (by Blackie) in 1965 included translations of some of his poems originally penned in Kannada. This collection, Gokak claimed, was meant as a contribution to Indo-Anglian as well as Indo-English writing. The latter term is by now well-established and needs no explaining, though Gokak at the time thought it necessary to do so.

It was not merely because Gokak had chosen to speak in two voices—one, his own mother tongue, Kannada and the other, English—that K.R.S. Iyengar, commenting on Gokak's poetry in his survey of Indian Writing in English, characterized his effort as "purposive bilingualism".[1] It was also because, as Iyengar alleged, Gokak had imposed on himself a double discipline—of first writing a poem in Kannada and then translating it into English. This, however, it should be remembered, is true of only some of his poems, not all. The songs that made up the fourth and fifth sections of the second collection, headed 'Translations' & 'In Life's Temple', had first found articulate expression in Kannada, and Gokak was perhaps prompted by the consideration that the thoughts and feelings given tongue to therein were so much a part and parcel of his poetic personality that he was loth to let his non-Kannada-speaking readership go without a glimpse into them. But I wonder what authority Iyengar has (unless the poet himself had confessed to him so) in remarking that Gokak relegated 'poetic expression in English to a secondary place, giving primacy to poetic utterance in Kannada'.[2] Maybe, his compositions in Kannada are of earlier date, or maybe, they are more voluminous or that certain poems took shape in his mind first in Kannada and then, at a later date, the poet thought proper to give their (near-) equivalents to his English-speaking readers too. But it does not necessarily mean that he relegated English as a medium of creative self-expression to a second place. The 'translations' form only a small tributary to the perennial, and broad enough, river of Gokak's English Poetry.

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1. *Indian Writing in English* (Bombay: Asia Pub. House, 1973 edn.)
2. Ibid, p. 635.

Perhaps the general truth about most educated Indians who want to find a tongue of their own seems to be that they discover themselves to be caught between two worlds —the one dead and the other yet unborn. They are lost to the native heritage on the one hand, and on the other, they have not yet gained passage into the alien heritage of the language of their adoption. Some however, who are blessed by the muses, do find their roots still strong, though their hands reach out to alien shores, and they either attempt the native lyre, loading its rifts with alien ore, or yet the alien lyre (depending upon their gift and training), bringing an Indian sensibility and an Indian cultural heritage, along with a new-learnt craft, to the strumming of that lyre. Only a few, like Gokak, have the double blessing.

Iyengar also raises a non-issue in this connection. When a poet normally writing in his regional language chooses to translate his original utterance into English, the result, says he, is 'a poem that is both like and unlike the original,'[3] —a truism that hardly needed stating. When the attempt succeeds, adds Iyengar 'the result is a fusion of Indian sensibility and English poetic expression'[4] for which there is no equivalent either in the regional language of the Indian poet or in the English poetry written by an Englishman. (To my mind, even the distinction between Indo-Anglian and Indo-English, when the attempt is really to transcreate, rather than merely translate, is hardly worthwhile. We should judge a poem whether Englished or English-qua poem, and 'that's that'). One can see how Iyengar argues himself into a circle and arrives back at square one, when he admits that these generalisations apply broadly to Indo-English or Indo-Anglian poetry 'written in the different linguistic regions of India'. Had these remarks occurred in the prefatory pages of the book or opening pages of the section on Indo-Anglian poetry, one would not have had to cavil. But they occur well on into the book, where their effect is hardly one of a profound critical exercise.

Now turning to other pronouncements of Iyengar on Gokak's poetry, one might not fault him for not giving us a detailed analysis, or a comprehensive assessment, of Gokak's poetical works, but one should have expected him to fingerpoint in the right directions, which is not quite the case. We are told, by way of assessment, that Gokak's poems in general are 'characterized by an elevation of style and a seriousness of intention.'[5]

It is not as if Gokak were Miltonic all the time. But there is a variety of styles in him, to suit the variety of moods and thoughts. Does

3. Ibid, p. 635.
4. Ibid, p. 635.
5. Ibid, p. 635.

Iyengar mean, by 'seriousness of intention', the Arnoldian 'high seriousness' ? If not, which poet, for that matter, is not serious in his intentions, unless he were writing a mock-epic, or nonsensical verse, after the manner of Edward Lear ?

There is in all this not a word about the abundant variety—of themes, of moods, the occasions which made the lyrical afflatus in Gokak gush forth — nor about the manifold resources of language which Gokak brings to his craft—the adeptness at rhyme and the virtuosity that he displays in the mastery of not only line-length and stanzaic structure but of rhyme-scheme and word-play.

Coming to brass tacks one finds oneself asking : What then are the positive traits of Gokak's poetry ? Of what muscle and bone, pith and marrow, is it made of ? How does his creative self respond to life ? What empyrean heights does he essay ? What resources does he bring to the poet's craft ? Does he feel the 'drag' of a medium, which howsoever well cultivated still confronts him with its alienness and refuses to yield its native harmony and richness ?

Iyengar is no guide for us even here. 'When feelings surge in him or when *unexpected* thoughts suddenly assail him', we are told, 'he(Gokak) is *content* to give expression to them in appropriate language and rhythm'.[6] This critical lingo does not make sense to me. And notice the line, quoted from the commemorative poem on 'Shankar Gouda' as being beautiful:

"And still you are dear. And still you are near' [7] which sounds rather trite to my ears.

That is not to say that Gokak does not scale the empyrean heights, nor stir the depths of our emotional being by his poetic eloquence or enchant us with visions of beauty.

Gokak's is essentially a scholar's muse, born to the Indian soil but drunk deep of the broad stream of English poetry, especially of the Romantic tradition, and involuntarily echoing or consciously glancing at the lines, phrases, rhythms and images that have caught the poet's fancy in his wanderings in many a sunlit garden.

A poem like 'A Child's Railway Romance',[8] may have been consciously modelled on Blake's 'Tiger' :

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6. Ibid. (Italics mine) p. 636.
7. 'Shankar Gouda' in *In Life's Temple*, quoted by Iyengar, ibid p.637.
8. *Kashmir and the Blind Man* (Calcutta: United Writers, 1977), p. 21.

In what dreamlit forests
is your whistle blowing ?

Or take these lines :

A year slipped by in this wild agony
Till on a night when on my couch I rested
... ...[9]

where his borrowing of the Wordsworthian cast of thought and language is obvious; or yet,

The pearl is in its own blue dome
The sun is in his galaxy.[10]

where the Browning lines are only re-worked in terms of Gokak's own symbolism; or yet the lines :

O dark, dark, dark, dark
That containest the blaze of noon when thou smilest
And art a villain in thy smiles.[11]

which echo the diction and imagery of Milton's *Samson Agonistes* so closely, besides making use of a Shakespearian aphorism.

This pair of lines, again works a variation upon one of Shelley's famous quotes :

O God, if winter winds are rough and strong
Give me the heart that turns them into spring.[12]

However, it may not always be easy to say whether the echoing is a conscious one or an unconscious 'surfacing' of a deep-treasured phrase or image. For instance,

There's a rose-bud in my heart
And a jasmine in my memory:[13]

May not these lines, one suspects, have a hint of *La Belle Dame Sans Merci* being at the back of the poet's mind ? The line

He is gone on the Dandi Marches[14]

9. 'The Lover', *In Life's Temple*, p. 73.
10. 'An Air Journey', ibid, p. 5.
11. 'The Worm above the Sod', *The Song of Life*, p. 74.
12. 'The Moon-Man', ibid p. 36.
13. 'Visnagar Again'. *Kashmir and the Blind Man.*
14. 'Gandhiji' *In Life's Temple.* p. 22.

may, again, have the rhythm of 'Coronach' writ plain on it, but how deliberately it was done may not be an easy proposition to debate, nor a fruitful one.

This linguistic and prosodic eclecticism[15] on the part of an Indo-Anglian is at once an advantage and a temptation, which may prove at times his undoing. It is to be distinguished from the kind of cultural eclecticism which is a necessity laid upon a poet like Eliot by the very dictates of a modern consciousness. If we belong at once to two cultural worlds- One Indian and the other English/European- the double heritage is something that is integrated within us with varying degrees of success. The Blessed Damozel and Kali, the Kinnaras and the Satyrs, Helen of Troy and Padmini, Buddha and Christ, Ramarajya and the New Jerusalem, Om and Eucharist, Juno and Jupiter and Shiva and Parvati,can co-exist in the consciousness of an Indo-Anglian like Gokak, but how integrally they weave into the intricate pattern of the poet's vision and the design of the poem, is to be judged from an examination of each individual poem ('The Moon - man' is where it runs berserk). Suffice it for me here to remark that these are the very filaments in the poet's consciousness that establish his Indianness or rather his Indo-Anglian-ness.

At a superficial level, this eclecticism—this echoic or allusive technique—draws the poet into the shallows and quicksand of thought. In 'The Rhythm and beauty of Earth', for example, where the poet would like to

> Plunge into this infinity of beauty
> And gather the truth [16]

he is paying with the 'counters' created by another poet, and hence fails to reach down to a profoundity of thought which one looks for. The temptation has taken the poet along a seeming short-cut to reach truth which he misses and therefore fails to carry conviction.

Not that Gokak's muse always carries itself forward on stilts. For we can see that, when he is at his best, not only do words come to him unbidden but do so with a rare power, setting the reader's heart aflame or

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15. Shades of Shirely. Coleridge, Shelley and Yeats hang respectively over these lines : The roses of our youth shall fade ('The roses of youth', *The Song of Life*, p. 56). In this wide, wide world ('The Crushed voice', ibid, p. 71); Seer of before and after ('Sri Aurobindo', *In Life's Temple*, p. 24); She saw the dancer rather than the dance ('Space-Time Continuum', ibid, p. 9.)
16. 'The Rhythm and Beauty of Earth', *Kashmir and the Blind Man*, p. 24.

taking the imagination with beauty. Witness, for example, the lines from one of his poems of the first collection :

I felt the mighty moon-stir in my mind.[17] Or yet these from 'To Tarka Tirth' in *Kashmir and the Blind Man* :

In these lines are my heart-beats
Here has my muse braided her hair with dream.

This business of putting together two elements (as 'Moon-stir') and making out of them not a third element but a star (*pace* Browning, who in similar terms remarked about Spenser's sound-alchemy) Gokak excels in, as, to my mind, no other Indo-Anglian perhaps does. Look, for example, at this line :

The winds of passion blow dark-deep.[18]

There is a delicious confusion of sense(s) in a phrase like 'on the pearl-silent floor'[19]. It is not only that he can create, out of elements which he has found elsewhere, new words and expressions to fill his specific poetic bill, but, like a latter-day Shakespeare, can experiment with the English language as if its residual power of compounding and flexibility of usage as between one part of speech and another were still too elastic and vital. 'Diamonded',[20] 'star-spelt',[21] 'horizoned'[22] 'boulder' (as a Verb),[23] 'pearl-fishing[24] 'pilgrim' (as a verb),[25] 'light-housed (in clay),[26] belong to this class, not to speak of the nonce verbs like 'imparadise'[27] 'mentalise'[28] or the Aurobindonean epithets like 'ensouling'[29] aud 'impearled'[30]. The best of them, perhaps, is

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17. 'The Moon-Man', *The Song of Life*. p. 39.
18. 'Shankar Gouda' *In Life's Temple*. p. 28.
19. On the Pearl-silent floor, Rests Narayana the eternal ('Sea-Moon Rise', ibid, p. 4)
20. By you the night's dark hair was diamonded
('The Moon-Man,' *The Song of Life.*)
21. Decipherer of the Star-spelt Manuscript (*'Sri Aurobindo'*, *In Life's Temple*, p. 25)
22. The Presence abides, the Efflungence endures Horizoned by the years (Ibid, p. 26)
23. Boulder the ways
....
Forget the Starry dome, the rainbow arch ?
('Republic Day, 1957', *In Life's Temple*, p. 13)
24. And go pearl-fishing ('To a Rationalist in Love', *The Song of Life* p. 55)
25. For the man that pilgrims alone ('The Song of India, *In Life's Temple*, p.17.)
26. 'Sri Aurobindo', ibid, p. 25-26.
27. 'The Tortoise in the well' ('Sri Aurobindo', ibid, p. 25-26)
28. 'Love Human and Divine', ibid, p. 39.
29. 'In Life's Temple', ibid, p. 63-67.
30. 'Illumination', *The Song of Life*, p. 19.

It coiled in lovely rings and sat enthroned
Thresholding that night[31]

There is, however, a far higher reach of the creative use of language which puts Gokak in a class by himself among the Indo-Anglians (He is, to use K. Raghavendra Rao's discriminatory terminology, not merely a 'manipulator' of the English language, but a creative user of it).[32]

He was the Cashmere apple of our eye[33]

and

There are spaces in the soul
That no missiled monkeys can reach
In this four-dimensional world of Wealth and Desire
And Duty and Illumination... [34]

are instances of the kind where words operate on two levels. Better instances are

'Christ was your carpenter of souls'[35]

aud

. . . . the child Divine
Come down to play.[36]

and

Mankind is shrunk to a bamboo-grove
Swayed by a mumbo-jumbo above.[37]

The verbal felicity and the irony in the following are unmatched by anything that I have read :

The Divine asks for a pearl
And man gives him a precious stone.[38]

There is an arc that fails to leap between the 'precious' and the 'stone', and the 'stone' sticks too thickly in our throat. Or, one could say, varying the metaphor, that the 'precious' nodule carrying the heaven-probe Vehicle

31. 'The Snake', *In Life's Temple*, p. 8.
32. (K. R. S. Iyengar: *Indian Writing in English*, P. 652). Notable examples of his word-creation are 'Clamant' ('Visnagar in Monsoon': *Kashmir & the Blind Man*) and 'creatrix' ('In Life's Temple' p. p. 63-66).
33. 'Jawaharlal Nehru', *In Life's Temple*, P. 26.
34. 'Thoughts on Independence Day, 1959' *In Life's Temple*, p, 15-16.
35. 'In Life's Temple' ibid. p. 63-67.
36. 'Sri Aurobindo', ibid. p. 63-67.
37. 'To Shankar Gouda', ibid. p. 28-29.
38. 'The Avatar', ibid. p. 36.

drops back to earth, and the 'stone' alone probes home to God with a heavy payload of irony and paradox.

The slow ignition in the initial lines of the following take on, as the poem 'Gandhiji' proceeds, an urgency which scorches us like a flame :

He is gone on his Dandi Marches
Brewing Salt from the ocean of time
For the banquet of the gods :
There's need of him yet :
Your need, my need,
The world's naked need.

How dire is the world's need needs no longer to be spelt out after it has been said to be 'naked', which the 'naked fakir', reincarnated, is supposed to clothe.

If those are the means by which the effects of suggestion, of an imaginative leap between two disparate worlds of reality, of dramatisation of meaning, of paradox and irony, are worked out by the poet, he lacks none of the technical resources of line and stanza, of rhyme scheme and sound-manipulation, to serve his purpose. He is an adept at rhyme : witness, for example :

Touch woman and she is but thorn
Man is a fool both made and born.[39]

Or yet this triple rhyme managed so beautifully :

The sun-disc on her forehead blazing
The moon-disc 'tween her fingers lazing
At the starry heavens gazing
Stands this daughter of earth.[40]

The poet can command the aid of rhyme to lend extra punch to his broadside against the politician in post- Independence India, or a keener edge to an impassioned tirade, e. g.

Delivering Sermons on the mount
That must be taken with a discount[41]

Wayward like an ape
Shall we ravish and rape
In a tragic pantomime ?
. . . .

39. 'A Husband in Love', *In Life's Temple*, p. 74,
40. 'The Avatar and India', ibid, p.19.
41. 'The Nationalist', *In Life's Temple*, p. 75-77.

For an acre of spear-grass
Shall hearts be as of brass
And drum the Devil's mad march ?[42]

But rhyme can be a 'broken wing' when inspiration is lacking or flagging as in :

Bright is beauty but supreme
Is truth that, like the sun, will beam,[43]

where 'beam' does not adequately bring out the dazzling character of truth, or an undue reliance on rhyme can lead to disastrous results, as in

In my will is a titan weary
My brain is full of fact and theory[44]

where its singsong effect jars upon the seriousness of theme.

Rhyme, however, is only one aspect of Gokak's mastery of sound-manipulation. He displays a Hopkinsian love of the assonant and alliterative quality in words, allied to a keen and sensitive grasp of their sense-variation, as in the following examples :

Dripping, dropping, draping, mist[45]

and

In hay and hoe, in clay and cold[46].

The technical resources that go to make up Gokak's virtuosity are of a far wider range than rhyme scheme, assonance, alliteration and word-play (not mere juggling, this). He can open a poem like 'Visnagar', in colloquial fashion :

Yes. North Gujarat is my home.

He also uses a whole battery of stanzaic forms, made up of differing line-lengths and numbers of lines, not excepting blank verse. 'An Air Journey' for instance, employs three different varieties of stanzas, a stanza of 11 lines followed by one of 4, then of 13 and of 8.

The blurb on the covers of *The Song of Life and other Poems* announced : "Here are poems on the contemporary Indian scene and poems which reveal man as a pilgrim of eternity; poems which explore the meaning of life in many contexts and in the text and context of the writer's own personality...poems that are romantic, with others that are modernist".

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42. 'Republic Day', 1957, ibid, p. 13-14.
43. 'The Moon Man', *The Song of Life*, p. 36.
44. 'Seeing Whole', *Kashmir and the Blind Man*, p. 13.
45, 'Mist' *Song of Life*, p. 65.
46, 'In Life's Temple', *'In Life's Temple'*, pp. 63-66.

The Foreword to the volume outlined the philosophy which inspired, and was embodied in, the Kannada Poems translated into English, forming sections IV and V of the collection. The philosophic vision itself is too misty to enthuse the reader: but the poems themselves are 'jewelled dew-drops' standing out of that mist.

There is more than a streak of Aurobindonianism in Gokak, which at times turns the reader away; for in the dual classification of readers by P. Lal as Aurobindonians and non-Aurobindonians,[47] most readers fall into the latter, the present critic not excluded. And it is not surprising, therefore, if some of the poems, in their import and imagery, turn out enigmas to them. I would not call them modernist (except a marginal number of them) after the blurb-writer, but only metaphysical without a capital M. But even so, Gokak does not always walk the mist-clad heights of metaphysics or mysticism. There is enough of the earth, and the stuff of our daily living, of primary human emotions, in him to make his poetry palatable to us. At the same time his nobility of soul, his starry-eyed visionary temperament, invest themselves into every strand of his thought and modulation of feeling.

By far the best of the collection, *The Song of Life and other Poems*, is 'Togetherness', which projects the crestfallen lover who, failing in his bold quest, undertaken probably in the first flush of love, faces the prospect of rejection by his lady-love—a familiar enough situation in which many a husband/lover has found himself. But love abounding overflows and fills both hearts to make togetherness 'paradise enow'. 'Your soul is the jessamine I dreamt of', says the queen-bee to the wandering bee, her lover, who had promised to bring home honey from the jessamine flowers but has returned with empty hands. Love such as this could consecrate every hearth and home; but where, alas, does one meet it except in the realm of the poet's imagination? Reality notwithstanding, the struggle of our day-to-day living is ennobled by Dream. Dreams are what represent our 'immortal longings', and shed, at odd moments, a glow that never was on land or sea, upon the drab reality of earth.

Gokak can weave gossamer webs of delicate dream tracery, as 'The Parliament of Birds' and 'Simla' in the latest collection, viz. *Kashmir and the Blind Man* do testify. In 'Suratkal Beach', of the same collection, the poet's imagination performs a superb flight. The Taj is where Shahjehan decided to put a star on the crescent Jamuna, and art perfected what nature had initiated. But here, on Suratkal beach, the Shiva Shrine, the Divine, is

47. K.R.S. Iyengar: *Indian Writing in English*, p. 692.

the star, the still centre, before whom Nature in the form of ocean bends into a crescent for ever new.

The title poem, again, is a fine piece of imagination, only marred in the end because the poet overstretches the tendon of imagination to accommodate a too thin-spun fancy of his. The blind man, to whom the wife tries to picture Kashmir's beauty, declares 'Enough of this, my dear'. For him the wife whom he has never seen, but who has been his 'alchemic stone', bodies forth the beauty of Kashmir!

> You're felt in the blood, unseen.
> If Kashmir is like you, I well can say it's lovely and green.

The poet adds yet another touch of beauty:

> The wife was in tears : 'You're Kashmir, my love !
> 'Tis blind to its own beauty, like you'.

But instead of stopping short here, or topping it with something which the delicate web could have held, the poet adds a false touch. The wife further declares

> Its (Kashmir's) blind affinity to you has brought its beauty to my view.

The recurrent images that spread their light and fragrance through Gokak's poetry are the quintessentially Indian jessamine, lotus, pearl, and nectar, and the universal rose, the stars, the moon. Gokak invests some of these with such symbolic significance as to make them central to his most characteristic, if not his best, poetry, The pearl, for example, becomes the Excaliber, the Holy Grail, in Gokak's system of symbols.

> The pearl is in its own blue dome
> The sun is in his galaxy
> He finds who loses not his way
> He lives who dies on the axle-tree.[48]

The 'Jessamine' is another such epiphany.[49] The 'Moon', however, is an enigmatic symbol which goes on acquiring a progressively, but at the same time bewilderingly, widened significance in the poem entitled 'The Moon-Man'. Who is this moon-man ? one wonders. Oriental and Western myths mingle here to weave a fabric of shifting colours and patterns. The moon-man is successively sinner (Cain), saint, lover and lunatic (with a disconcerting change of sex in between), as also the 'self of man,' the 'soul' of man itself, the sun's alter-ego and then one of the company of Socrates and Christ. Gokak's mythopoeic imagination is seen at its best where he projects his own poetic explanation for the moon's waxing and waning and then represents the dark stain on 'him' as that of the poisonous darkness which he drank lest

48. 'An Air Journey', *In Life's Temple*, p. 5.
49. 'The Song of Life', *The Song of Life*, p. 7.

it 'frighten men out of their god-like ways'.On the whole,'The Moon-Man', one cannot help remarking, is a conundrum of a poem. But elsewhere Gokak uses such powerful images as that where he likens life to a floating isle, and original symbols like the tortoise, to represent a life of equipoise, and the 'starry dome' and 'the rainbow arch'[50] to stand for the ultimate goal, the kinnaras to represent the fleshly side of love,and the Flaming Warrior for the New God.

The images of some of his poems are not only instinct with the rainbow colours of romanticism, but in their imaginative texture have a metaphysical edge. If 'Lo like a wine-flushed maiden rose the moon'[51] has something sensuous about it (does it faintly recall the 'Orb'd maiden' of Shelley's 'The Cloud' ?), the image of Moon-rise as a 'feast of primal light[52]' has something of the Aurobindonean world of 'Savithri'.

There is a child-like simplicity at the core of Gokak's heart which delights in images of simple, commonplace sights and sounds, which trait comes out only now and then : as in,

> The Pandavas divided Draupadi
> As children would a guava.[53]

We see it in the following lines from 'Jawaharlal Nehru' too :

> The world knew him when he spoke
> As its own heart's voice
> And swayed its head this way and that
> Like a king cobra.[54]

Gokak is not just a romanticist revelling in myth, fantasy and dream, typified by his 'An Air Journey', where the erotic fancy of the oriental perfectly blends with the Nephele-Ixion myth so dear to that most romantic of poets. Shelley. He is, besides, a poet with a social conscience which lashes out, with indignation, at the evil of apartheid and its Indian equivalent, untouchability. Witness, for example, poems like 'The Harijan to his American Brother'. The newly-awakened Harijan of India gives a clarion-call to his counterpart in America and speaks out in prophetic tones. And Gokak is his mouthpiece. The lines

> We will fling open the gates and march and beat the gong
> And wake the world from torpor, take what was ours for long...

ring prophetically across the years that have intervened.

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50. 'Republic Day', *In Life's Temple*, pp.13–14.
51. 'The Moon-Man', *The Song of Life*, pp. 36–48.
52. Ibid. pp. 36–48.
53. 'A Maiden on womanhood', *In Life's Temple*, pp. 70–72.
    The lines, however, are underlined with a deep sarcasm.
54. 'Jawaharlal Nehru', ibid. pp. 26–28.

Among these contemporaneous poems, 'The Song of the Evacuees', '15th August 1947', 'Republic Day, 1957' (which are not only celebratory peans to Mother India and the glorious future that has opened out before her, but are anguished laments over our internecine quarrels, the rampant corruption of the politician etc.) and the commemorative poems on Gandhi, Nehru, Tilak and Aurobindo, written out when the occasion called for them or the event, still fresh, aroused strong feelings in Gokak, there is one which, though 'occasional', reflects a sensitive mind's reaction to contemporary realities.

It is 'The crushed Voice',[55] re-creating before our mind's eye, an accident in which a dog was run over by a car. The poet is anguished at the inhuman attitude of modern man towards his fellow creatures,because the man could have stopped to show sympathy but didn't. This makes the poet reflect with innuendo and heavy sarcasm over the character of modern living in general :

> In this wide world where each man lives his own sweet life at the expense of others,
> Where to live is to tyrannize in the right royal sense
> Is it indeed so grave an error
> That a dog should be trampled down by a car ?

Gokak dramatizes the cruelty and insensitivity of our civilized society by presenting the car to our view as 'steel'. No wonder that in this 'steel and cement' civilization of ours the inmates of the car were 'stone'. Gokak's ire rises to a pitch where it even questions the 'humanity' of the god that sits in his heaven while innocent and poor lives are crushed here-below.

Gokak, however, excels in the impersonal kind of satire, of which there are not many examples, but the following one may serve as a fair sample :

> But they (the Sanskrit poets) sinned against our kind similes.
> They measured our waists and listed us
> As lion-waisted, deer-shaped, elephantine.
> They, in their emporium, hung us limb by limb
> Likening the nose to the champak, eyes to the bees,
> Throat to the conch and thighs to plantain-stems...[56]

His poem on Gandhiji, although containing some excellent lines, like

> A nobody, all skin and bones, he was
> The blood-bank of the nation.

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55. *The Song of Life*, p. 71.

56. 'A Maiden on Womanhood', *In Life's Temple*, pp. 70-72.

yet lacks organisation. It begins on an unsure note as if the poet were at his wits' end how to define this 'great soul':

A patriot of earth, a scion of earth.

The same lack of organization and unity characterizes the 'occasional' poem, 'A song of the open Road'. However, it is redeemed by the one line :

Stars dissolve in showers and star-dust the road.[57]

The 'metaphysical' strain in Prof. Gokak shows at its best but in snatches; witness, for example, these lines from his 'Republic Day, 1957' :

A village or a town
Is but an object noun
SHE (India) is the subject and the predicate.

But the following lines from 'English Words', while illustrating the same strain, transcend into something (may be Aurobindonian) that rivals the best in 'Modernist' poetry.

You pose the cosmic riddle :
In the beginning was the word
And the Word was God.
The Word is in the middle
And the Word is Man.
In the end will be the word
And the Word will be God in Man.[58]

We have seen Gokak in his romantic, metaphysical, mystical, Aurobindonian, 'angry' and prophetic, satirical and humanistic veins. He had his 'Lucy' moments, too, in the midst of his pellucid purity of heart. He too must have loved, like any one of us, 'a simple maid'. He speaks of her as his girl-wife, but lately deceased. The poem acquires the plangency of Milton's sonnet on his 'Late Espouse'.

With you relapsed into the womb of things a dark night has
gripped my intellect[59].

One cannot know for certain whether this was a fact of the poet's early married life, or he is but indulging in a 'literary exercise' like the 'petrarchising' of most of the Elizabethan sonneteers.

There is one other poem viz. 'A Husband in Love' which affords a glimpse of Gokak as a lover, Platonic to all intents and purposes, but none

57. 'A Song of the Open Road', *In Life's Temple*, P. 4.
58. *'In Life's Temple'*, PP. 7–8.
59. 'The Lover', *In Life's Temple*, P. 73.

the less picturing, in vacuo, a hypothetical breach of the code of chastity, and dismissing the thought from his mind as being soul-destroying. Gokak is too refined a soul to use cruder language than 'doing what wouldn't be right'. Carnal enjoyment would be tantamount to 'draining the woman's beauty quite'. And here do we come across the noble conception that Gokak has of love :

> Beauty, it is true, is ever new
> Though the fact is known to few,
> This newness lies, I find,
> Not in the curving of the lips,
> Or the tapering finger tips,
> But the call of mind to mind.[60]

The same conception is expanded in 'A Maiden on Womanhood':[61]

> Male and female are two Ideas and Forms
> Man is something of Woman, Woman of Man.
>
> ....
>
> True companions in the fleshly pilgrimage,
> Cupid and Psyche for romance and youth
> Juno and Jupiter in loveliness
> One soul in two lodgements on Love's plane,
> Woman and Man will, to the end of Time
> Pursue the One that lives in them as Two.

As the poet says in 'The Lover'[62]

> When two souls
> Love and are one on earth, they live transfigured,
> The human made divine.

He, therefore, defines his husbandly duty as 'yoga', a matching of his own life with the wife's.

Gokak sees not only the love life as a form of yoga; he regards the whole of human life as a struggle to attain divinity. This is his definition of man :

> A seedling sprouting through the soil
> And growing towards the sky,
> In mind and body still confined.[63]

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60. 'A Husband in Love', ibid, pp. 74–75.
61. Ibid, pp. 70-72.
62. *In Life's Temple*, pp.73–74.
63. 'In Life's Temple', ibid, pp. 63–67.

Like a true Indian, he sees life, on the more mundane plane, as 'a matter of grace and effort', which chequer man's life, like night and day, 'till they have fashioned forth a psyche out of clay'.[64]

It would not be fair not to 'notice' some of the flaws that stare us in the face in spite of the brilliance of most of Gokak's poetry.

If Gokak can write lines like

> And see not maimed and dark, but whole[65]

-admirable in its command of rhythm (though here too one might hear the Arnoldian bells ringing in one's memory), he can also write lines that are indistinguishable in rhythm from prose : e.g.

> Winging like a bird in space
> If my soul were to encompass in flight
> The seven worlds and even if aeons passed in bliss of being[66]

Gokak is generally clear and precise no doubt, but he is not entirely free from obscurity. Apart from the already-noticed indeterminacy of symbolism and lack of central significance of 'The Moon-Man', there are parts of poems, which suffer from such obscurity. : One such passage is

> Some fancy we pursue,
> And make a golden mist to garland it,
> And offer all our treasure at its feet
> Till truth belies what seemed so sweet and true,
> *And poesy will come and have it writ*
> *Our dearest mystery-and homeward fleet.*

from the 'Ode to Beauty'.[67] One fails to make out, again, the theme or symbolism of the poem 'The Bird Invisible.'[68] One likewise is at a loss why the mother's face in 'The Mother Face'[69] should be sphinx-like.

There are expressions—some of them perhaps a necessity because exact equivalents of Indian concepts or of linguistic peculiarities do not exist in the other language—which leave the reader puzzled. Gokak's English equivalent for *the Tandava Nritya* of Shiva is Shiva is the 'sun-moon dance'[70], only Shiva knows why. A phrase like 'diamond-gleaming (psyche)'[71] and 'necklace-strung'[72] may be necessary as equivalents of the Indian linguistic

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64. 'Visnagar', ibid. pp. 51-58.
65. 'Seeing Whole', *Kashmir and the Blind Man*, P.13 .
66. 'The Song of Earth', *Kashmir and the Blind Man*, pp. 32-33.
67. *The Song of Life*, p. 20. (Italics mine).
68. Ibid, p. 69.
69. *In Life's Temple*, p. 41.
70. 'Space-Time continuum', ibid, p. 9.
71. 'Penance', *The Song of Life*, pp. 16-17.
72. 'Nature and her Divine Lover' *In Life's Temple*, p. 85.

mode of thought enshrined in its Sanskrit compound words. But 'nectar-brimming'[73] would seem unusual. More stunning usages are 'I have brimmed into many bays;[74]' 'will our love too slide from its grove?'[75] and 'Human love is a wickered light,'[76] not to speak of the infelicities of language such as '(The dog) Had yielded its harvest of life in the end'[77] and 'It was she–Jhansi' as the refrain of the poem on 'The Rani of Jhansi'[78]. A Wordsworthian puerility is 'I know –do not know?[79] One wishes the words 'dim' and 'old' had changed places in *the old dim world* in 'The Song of the Kinnara Lovers'.[80] One, some-how cannot reconcile oneself with

> Who ever gazed upon her loveliness
> And *did* not *be* her bond slave?[81]

There are definite Indianisms: One cannot determine whether the poet made deliberate use of them, after the manner of Raja Rao, in order to convey the precise flavour of the Indian equivalent, e.g.

> Today is here, tomorrow where?[82]

To mean 'from top to toe', Gokak uses the expression 'burning tip-top at the shame'[83]. Would an expression like 'You seal the forehead of men'[84] be intelligable to a non-Indian without a footnote?

When all is said and done, Gokak remains a lyric poet of no mean order. With a Tagorean sweep of vision that would embrace the skies, an Aurobindonian power of conceptualizing the domed world of the spirit, bathed in blue and gold, with a richness of texture and an oriental love of colour that are like Sarojini Naidu's, Gokak towers among Indo-Anglian poets as a veritable Titan. His rare command over the medium, his versatility in the matter of structuring his verse, the fundamental 'brain-work' of his poems, his control of diction and imagery, his super-fine sensibility, his imaginative sweep, the visionary character of his poetic personality, his nobility of sentiment, and the considerable quantity of verse produced by him, dealing with a variety of themes, displaying a variety of techniques and styles, exalt him to the status of a major Indo-Anglian poet.

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73 'Visnagar', ibid. pp. 51-58.
74. 'The Poet and the Mystic', ibid. pp. 77-80.
75. 'The Roses of Youth', *The Song of Life*, p. 56-58. It is seen to be not a misprint for 'groove', for it is made to rhyme with 'love'.
76. 'Love Human and Divine', *In Life's Temple*, p.39.
77. 'The Crushed Voice', *The Song of Life*, pp. 71-73.
78. 'In Life's Temple', pp. 20-21.
79. 'The Worm above the sod', *The Song of Life*, p. 74-75.
80. ibid. p. 64.
81. 'The Moon-Man', ibid. pp. 36-48.
82. 'Visnagar', *In Life's Temple*, pp. 51-58.
83. 'Lokamanya Tilak', Ibid. pp. 21-22.
84. 'The Damozel of Destiny', *The Song of Life*, pp. 30-31.

HERMANN GERSTNER'S "DER MANN AUF DEM NAGELBETT"

SHRIDHAR B SHROTRI

India has occupied the mind of German writers since the days of Herder and Goethe. I do not intend to go into details here at all. I only wish to analyse just a short story of a modern writer who could be considered by all standards as epigonic. But strangely enough, this story gives us an insight into the mind of a westerner when he thinks of India.

The author of the story gets to know as a child a Fakir who performs with his daughter Maya two tricks in a circus camping near the town of the author during a regular village fair.

The author, then a boy of fourteen or fifteen suddenly realises that one is always so close to death, that it is inevitable, final and all powerful.

It is breathtaking for the author to see that a Fakir, a Benaras Baba can climb up and down a ladder of swords without bleeding and that he can sleep easily on a board of nails being trampled over by his daughter without even a whimper of pains or without any nail-marks on the whole back. Curiosity grips the author's mind, and he speaks to the wonder-Fakir and his daughter in person. The man who performed his tricks with only a loin-cloth is now fully dressed like a normal European, speaks German (though with a strange accent). He accepts the author's invitation to visit his home town after telling him many, many tales of the Palm-world of India with its temples and holy rivers.

The Fakir visits the author, goes for a swim in the river Main. He is a little careless, treads his foot on broken glass pieces. To the shocking surprise of all those who were around him, he is injured, but he refuses to do anything to his wound. Before returning to the circus, he once more invites the author for the show.

To the author's surprise, the Fakir does both his tricks without any sign of suffering probably caused by the injury a day before. He meets now the Fakir oftener, lets him speak more of the wonderful world of India.

But one day when the author goes once more to the circus, he is informed that the Fakir had been hospitalised and that he had tetanus. He succumbs to it leaving the author in a dazed state of mind.

The story ends with these words:

.... Von Indian habe ich noch lange geträumt und träume jetzt noch davon. Etwas Sehnsüchtiges bleibt ja in jedem von uns so durch die Jahre hin-und ich höre dann die Brandung dort vor den Palmenküsten, die brausenden Stimmen in den Städten, das leise Betgesumm in den Tempel-pagoden und ich höre den flüchtigen Wind, der aus dem Dschungel sich aufmacht und der sich bald droben auf den Eisburgen des Himalaya herumtreiben wird. (p.49)

(I have always dreamt of India and still dream. Some sort of longing remains in us through years - and then I hear the seething of waves at the palm-coasts, the bustle in the cities, the soft murmur of prayer in the temple pagodas, and I hear the fleeting wind, which comes from the jungle and will soon move to the icy montain ranges of the Himalayas.)

If we do not try to analyse this story it would appear that the apparent *motif* is: the author's first experience with death: death which surprises you any moment in your life. I, however, feel that the real motif in not death at all, but the author's first real meeting with an Indian and his exotic tricks.

He notices with awe that the Fakir can set his foot easily on sharp swords, he an also sleep unhurt on a bed of nails. The typical European doubt in his mind is: how does he do it? He hears soon from the Fakir himself that serious meditation and thorough exercising was behind all his success with the swords and nails.

But the European doubt does not let the author rest. The great Indian Fakir is as mortal as any one when he is not prepared for his tricks. He is not only injured, but he succumbs to his injuries, because he does not attend to them. "Did he think that the man like him was stronger than a disease, need and death" (p.47). He was obviously not.

And yet! The author longs for India with its wonders. The Fakir is a typical representative of the exotic world of India with its serpents and rope tricks. He may then be as mortal as any one else, i. e as human as any one else. What is most important: he comes from the lands of the palms and temples.

Whatever may be India's progress in the world of sciences. India's exotic image still attracts the Europeans, and they would like to miss no opportunity in describing the exotic to the fellow Europeans and

try to keep up this image. May be, slums have today an exotic attraction for the so-called socialist-authors like Günther Grass. But he also has to confess :

> **"...Das begreift man nicht hier. Da kommst Du nicht durch mit Vernunft... "**

> **(One does not understand it here. Here the logic does not help)**

That is the lasting image of India. The so-called European power of reasoning does not help in a country like India. It must, therefore, remain for ever a strange exotic land.

Note : The quotes from Hermann Gerstner's "Der Mann auf dem Nagelbett" are from Gally proofs of his story which was later on published in his collected stories. Gunther Grass quote was taken from Indo German, Vol. II, No. 1 March 1978 issue. page 11.

LE PARDON DIVIN CHEZ FRANÇOIS MAURIAC

M. J N. A. Xavier

François Mauriac est ne á Bordeaux en 1885, ou il a vecu pendant vingt ans, aupres d'une soeur et de trois frères qui devaient devenir l'un avoue, l' autre prêtre, le troisième médecin : trois carrières qui permettent de connaître le tout de l'homme. Ayant perdu son père prématurément, il fut élvé par une mére trèès pieuse dans un climat moral. Sa famille appartenait á la bourgeoisie catholique. Licencié, il vint á Paris et se destinait á l'Ecole de Chartres mais sa vocation littéraire se déclara de bonne heure et l'occupa tout entier. Barrés fit l'éloge dé ses poémes. En février 1922 "Le, Baiser du Lépreux' le rendit célébre. Les romans qui s'en suivirent vont le rendre plus célébre.

Il y a entre Gide et Mauriac des affinités de nature. Tous deux sont sensuels et essaient de décrire les troubles de l'inconscient. Gide, protestant, détaché de toute croyance, s'est abandonné sans remords á tous les instincts pour devenir plus pleinement lui-même. Mauriac, catholique, est demeuré fidéle aux siennes et s'efforce de les concilier avec cette sensualité don la puissance secréte l'angoisse.

Elle est partout chez Mauriac. dans ses sujets, dans la conduite de ses sujets, dans son style.

Tous les romans de Mauriac opposent la Mature et la Grace divine, la chair pécheresse et la foi redemptrice. Il y á dans les passions humaines une recherche aveugle de l'amour divin qui seul peut l'épurer.

Le monde mauricien est un monde fermé; il est à la fois chrétien, bourgeois et provincial :

> "Ce monde chrétien, tous les chrétiens sent loin de le reconnaître pour tel. Et d'abord il est l'univers du péché dont Bernanos s'étonnait dans l'odeur persistante de cabinets. Mais l'homme, sous le regard de Dieu et des prêtres est aussi cette odeur forte de troupe casernée, cette sueur et cette pourriture mêlées, ces réveils poisseux, ce fiel et cette mauvaise haleine, cette cerie, ces lignes douteux, cette misére. Veuleries de l'homme, tristesse de la chair, appels au meurtre et de la violence. dynastie de Cain mais - presque toujours - un personnage de Mauriac agit comme s'il avait rendez-vous quelque part, avec quelqu'un, ce quelqu'un c'est Dieu"[1]

1. Classiques du XXēme. Francois Mauriac par J. Robinchon p. 12'

Influencé par les Pensées de Pascal, Mauriac a examiné profondément la misére de l'homme sans Dieu. L'influence de Baudelaire s. exprime chez Mauriac car il a vu dans tout homme, á toute heure deux postulations simultanées, l'une vers Dieu, l'autre vers Satan et il a fait le drame essentiel de ses créatures. Une terre de malédiction est l'univers de ses personnages. Mauriac recherche les brebis perdues, les âmes égarées: l'âme de l'homme est divisée contre elle-même dans les combats entre la chair et l'esprit. Chez Mauriac, la passion apparît non comme une excuse mais une grandeur.

Examinons quelques uns des romans de Mauriac.

"Le Fleuve de Feu" est l'aventure d'une jeune fille perdue - Giséle de Plailly se donne aux hommes. Elles essaie de remonter la pente de sa chute en s'attachant á sa foi religieuse. Elle sera de nouveau á qui la voudra C'est une âme égarée, en elle c'est le conflit entre Dieu et Satan. Mauriac ne ferme pas la porte du salut, la mort elle-même ne termine rien.

Dans "Genitix", nous avons un drame où nous sommes en présence de l'exigente maternité dans sa forme la plus odieuse. Félicie Cazenave n'est pas une malade. Elle est insupportable, veuve et mere. Elle a voué toute sa vie à son fils en échange de quoi elle a la sienne. C'est un monstre. Mathilde, sa belle-fille agonise à la suite d'une fausse-couche. Son mari Fernand est un faible, faible de coeur, un veule: il est de ces bourgeois de province qui méprisent les femmes, avec des manies de célibataire et qui craignent la mort. Mathilde meurt à l'aube. Maintenant que sa femme est morte, Fernand se jette hors de l'influence maternelle. Mme Cazenave succombe et Fernand se trouve seul :

> "Fernand regarde autour de lui : c'est bien
> la chambre où Mathilde est morte....
> Pour rejoindre Mathilde il lui faut remonter
> des profondeurs de sa vie à l'extrême
> surface du passé le plus proche.
> Il essaie de s'attendrir songeant comme
> ils sont vêcu ensemble."[2]

Avec "Génitrix", la célébrité de Mauriac s'établit : il entre dans le monde du succes. La grandeur de Mauriac est d'aller incessament à l'homme et moins de s'intéresser à ses probléemes. Mauriac dit l'homme est seul, tous les hommes sont seuls et chacun d'entre eux est déchiré contre lui-même, contre ses instincts, contre sa famille, contre les autres :

2. Genetrix p. 183

Dès que nous sommes seuls, nous sommes des
fous .. le contrôe de nous-mêmes par
nous mêmes ne *j*oue que soutenu par
le contrôle que les autres nous imposant"[3]

I'homme est seul, les autres restent les autres : il y a un mur, l'indifference, le détachement. L'empire de la solitude règne sur tout homme:

"Nous avons été pétris et repétris par
ceux qui nous ont aimés et pour peu
qu'ils aient été d'ailleurs ils ne
reconnaissent pas et qui n'est
jamais celui cu'ils avaient rêvé.
pas un amour, pas une amitié qui
n'ait traversé notre destin sans y avoir
collaboré pour l'éternité".[4]

L'amour dans le Désert c'est d'abord celui d'un homme de cinquante ans : c'est aussi l'amour d'un fils pour son père et celui d'un jeune homme- le même- pour une femme que son père aime. Ni l'un ni l'autre ne sont aimés. C'est le désert partout, familles, parents, époux, amants, tous se heurtent centre un mur: tous tournent dans le vide sans se rencountrer. Mais Mauriac pense:

"qu'il faudrait qu'avant la mort du
père et du fils se revèle à ceux Celui
qui à leur insu appelle, attire du
plus profond de leur être cette marée
brûlante."[5]

Mauriac catholique oppose la Grâce de Dieu à la chair pécheresse L'amour divin équrera l'amour humain. Tout espoir n'est pas perdu même chez le plus grand pécheur. le salut est possible à celui qui se repent.

Dans "Thérèse Desqueyroux", Mauriac interroge "Où est le commencement de nos actes quand nous voulons l'isoler de notre destin... ressemble à ces plantes qu'il est impossible d'arrache avec toutes les racines... l'enfance de Thérèse ? De la neige à la source du fleuve le plus sali"[6]

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3. Dēsert de l'Amour p. 74
4 -ibid- p. 83
5. -ibid- p. 268-269
6. Thērēse Despueroux p. 35

Ce roman est un roman de crise. Thérèse va être prise au moment où son destin se noue à la sortie du Palais de Justice sur cette place déserte où la jeune femme après le non-lieu de jugement est rendue à la liberté. Une calèche l'attend à la sortie de la ville, puis le train et en cariole Thérèse regagnera la land. eet sera gardée de vue dans sa chambre. Pendant son retour Tjérèse pense :

> "Comment font ceux qui connaissent leurs crimes ? Moi, je ne connais pas mes crimes. Je n'ai pas voulu celui dont on me charge, je ne sais pas ce que j'ai voulu. Je n'ai jamais su vers quoi tendait cette puissance forcenée en moi et hors de moi ce qu'elle détruisait sur la route, j'en étais moi-même terrifiée"[7].

Thérèse a épuisé ses réserves du passé, elle a dressé sa défense, éclairé son acte. Bernard qui a échappé aux effets du poison va au devenir de sa femme non pas pour lui pardonner; ce scandale doit être étouffé, ees affaires doivent se régler derriére les postes fermées.

Pourquoi Thérèse avait-elle épousé cet homme? Elle n'avait pas pourtant de la haine pour lui. Ce qui l'avait intéressé c'était les 2000 hectares de Bernard. Elle s'était allée á cette idée de sécurité. Il fallait aller plus loin pour savoir ce désir de paix. Emmurée vivant dans une famille tournant en rond á pas de louve, Thérèse a espéré trouver dans le mariage moins une domination ou une possession qu'un refuge. En épousant Bernard, elle prend une garantie et les yeux fermés se laisse conduire vers l'abattoir.

Un après midi d'incendie et de panique Thérèse laisse son mari se verser deux fois des gouttes de Fowlers : le crime de Thérèse commence ici dans une atmosphere de demi-culpabilité ;

Chez le héros mauricien rien n'est parfaitement tiré au clair Chaque fois qu'il y a une question de responsabilité d'un personnage mauricien, on voit qu'il bénéficie des circontances atténuantes.

Après des mois de réclusion, Thérèse et son mari re séépareront. Thérèse abandonnera son enfant pour aller habiter á Paris, cette vie pour laquelle elle á été créée. Cependant elle doit attendre le mariage de sa fille Anne car tout le pays doit la voir avec Bernard. Aprés elle sera libre et vivra á Paris.

Come les autres personnages de Mauriac, Thérése domine de sa terrible silhouette cette humanité déshéritée. Elle est de la lignée de ces personnages mauriciens.

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7. -ibid- p. 30

Dans "Le Noeud de Vipères", nous avons un milieu provincial, bourgeois et catholique. une famille chrétienne du XXéme siocle. Le personnage principal est un haineux, avare et calculateur amis cependant aimant Dieu. C'est un avocat qui fait ses comptes, qui classe tout, les diffèrentes pièces de sa vie. La famille, cellule organisée, hiérarchisée, dissimule et couvre la vie de famille. Cette dernière est un front qui protège contre toute attaque aussi bien de l'extérieur que de l'intérieur. La religion est une façade, une arme contre le scandale. Le coeur humain est plein de ténèbres et le secret de l'âme est l'affaire de dieu.

La haine du héros est belle et l'amour que sous son regard les hommes ontes uns pour les autres n'est pas à sa mesure "J'ai cru longtemps que ma haine étailt ce qu'ily avait en moi, de plus vivant." ([8]) Puis il dit" Demandez à ceux qui me connaissent. Interrogez ma famille, mes confrères: la méchanceté est ma raison d'être." ([9]).

La méchanceté est son fort, cette haine et cynique est sa raison d'être. Il a 68 ans et durant un demièsiécle il a ruminé une lettre où il annoncé aux siens qu'il les a dépouillés de tout.

Ce conflit conjugal et familial remonte aux sources des familles. Cet avocat appartient à une famille modeste de fonctionnaires it il est devenu grand avocat d'assises et il est devenu riche. C'est alors qu'il a renconté Isa Fondaudège qui est d'une famille puissante. Les Fondaudège avaient besoin d'argent et lunion eut lieu. La fallite en amour anonce celle de la famille. Maintenu à l'ècart der jeunes dont se voue à la dèbauche tout en ètant ladre.

Ainsi dans une existence où sont bannis les plaisirs de l'amour et de la famille, l'argent édifie sa puissance. Ses propres enfants sont comme des reptiles entremélés qui sont de la nature empoisonnée de l'homme que seul la mort peuty mettre fiin.

Depuis un demi-siècle l'avocat et sa femme se sont affrontés, ils sont arrivés au même point et attendent la mort. Isa n'aura pas, cependant, connaissance de la terrible confession de son mari; elle meurt alors qu'il est à Paris pour frustrer les siens.

Il est seul face à lui-même avec le poids de de cette vie derrière lui, devant cette barrière qu'il as dressée lui-même devant lui.

> "Je ne sentais pas le poids des années désertes . . . . comme si je n'eusse pas été un vieillard très malade: comme si j'avais eu encore devant toute une existence: comme si cette paix qui me possédait, eut été quelqu'un ([10])

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8. Noeud de Vipēres p. 116
9. -ibid- p. 119
10. -ibid- p. 289

Au bout du roman mauricien,il y a Dieu à l'affût: Dieu ou plutôt la rédemption. Dans le roman mauricien la sensibilité catholique demeure à la fois "arrière plan" et "clé de voûte"

"Le Mystère Frontenac" vient après "Le Noeud de Vipères" C'est l'histoire d'une mère veuve trois garçons et deux filles. Cette veuve exemplaire, cette mère chrétienne et scrupuleuse, Blanche Frontenac, qui veut envoyer à l'hospice sa grande tante tombée dans l'enfance n'hésite pas de faire signer une reconnaissanc de lette à la femme d'un notaire qui à levé le pied.

Comm tous les héros mauriciens, les Forntenac représent. ent "le moment d'une race", tous ces morts rassemblés dans ces morts, rassemble dans ce groupe de vivants la loi de l'hérédité qui régit la fāmille humaine.

Une famille, ce n'est pas une histoire mais autant d'histoires qu'il y a de membres dont les racines sont prises dans le même sol. Quelque soit les liens qui unissent les membres de la famille portant le même nom avec de mêmes habitudes, ils restent des individus chacun avec son destin propre qui ne concerne pas les autres. Cependant il existe un moment où la tribu reste indivisible, le temps "d'une remision d'une disperse mystèrieuse" ([11]) où à l'ombre de la èmre elle se ralie, se confond, s'embrasse.

Jean Louis, l'aîné de la famille conserve en face de l'existence sa sérénité et un équilibre: lui aussi se sacrifie et il épouse Madeleine Cazavieilli; José, le deuxième, s'intéresse aux automobiles et à la vie de trappeur. Il se fixe soundain avec une femme, Stéphane Paros. Il s'endette pour elle. Il est envoyé en Norvège et au Maroc. Yves, le dernier, c'est Mauriac lui-même à vrai dire. Il aime être seul. Les deux filles, Daniéle et Marie sont pensionnaires du Sacré Coeur. Un jour, elles se marieront et quitteront la maison et procéeront à leur tour une descendance qui ne sera plus de Frontenac. L'oncle Xavier, lui, a une maîtresse qui lui sera fidéle jusqu'à a mort.

Mme Frontenac morte, c'est à Xavier de Frontenac de disparaître á son tour. C'est la dispersion des autres membres de la famille, la destruction de ce "mystére Frontenac" qui est le secret inaccessible d'une famille. Les enfants grandiront, vieilliront et disparaîtront quand l'heure viendra.

Dans "Le Mystère Frontenac", ce qui frappe sont les stigmates qui marquent cette oeuvre. Les destins des individus sont si diffērents quoiqu'ils

11. Le Mystēre Frontenac p. 106

soient d'une même famille, chacun menant son destin qui ne concerne pas les autres.

En dépit des destins différents des membres de la famille Frontenac, Mauriac a voulu nous montrer l'unité spirituelle parmi eux.

Dans le roman mauricien nous trouvons une certaine forme de roman français où l'on trouve des racines balzaciennes mais qui n'ont pas été exploitées, oú Dieu existe comme un reproche ou comme une exaltation chrétienne mais oú la convention n'est pas assumée complètement. C'est un jeu avec le péché, "Notre vie vaut ce qu'elle nous a coûté d'efforts" nous voyons chez les personnages de Mauriac la transmutation de leurs instincts les plus troublants en vertus chrétiennes.

KONKANI DIALECTS
(in the Dravidian Area)

William Madtha

1.0 Introduction:

Konkani [kõnkṇi] is a language belonging to the Southern group of the Indo-Aryan Branch. It is now spoken chiefly in the Dravidian area by about one and a half million people and spread over in Goa, Maharashtra, Karnataka and Kerala states in India (Cf *Census of India* 1961 & 1971). Sporadically, however, it is found in other states as well as outside India. The Portuguese called this language as *canarim* [kanarī] probably because of their confusion of Konkani with Kannada, one of the highly literary Dravidian languages, which was the administrative language of the rulers of Goa before its conquest by the Portuguese. Almost all Konkani speakers outside Goa are imigrants from the sixteenth century onwards mostly either owing to the coersive proselytization of hindus or because of the unchristian harassment by the Roman Catholic Inquisition which tore off mercilessly local christians from highly developed indiginous culture. The choice left for them was to leave either their faith or their land. Many chose the latter and left Goa for good. Those who loved the land were brutally de-hinduised and therefore thought to be christianized. Ofcourse, there were several who had left Goa solely for their daily bread unaffected either by the infamous christianization or the notorious Inquisition.

1.1 The Status of Konkani:

The status of Konkani as a language was a big controversy particularly among the scholars who were more biased politically. Those who were interested in the merger of Goa into Maharashtra claimed that Konkani was only a dialect of Marathi despite the weighty linguistic and historical arguments against them by scholars such as John Wilson (1804-1875), John Murray Mitchell (1815-1904), Gerson da Cunha (1844-1900), Father Angelo Maffei, S. J. (1844-1899), S. K. Chatterji, S. M. Katre and others who worth their salt. Now, thanks to the linguistic studies of various dialects of Konkani, even the zealots of the opposite camp by large have accepted the above scholars' view willynilly as regards the status of Konkani as a language (*langue*). The constitution of India rightly recognized konkani language in the 8th schedule (*cf Examiner*) and the Sahitya Academy of India has recognized it as one of the literary languages of India. Hence the Census of India has rightly a separate entry for it as a language.

In the urban areas some speakers of Konkani have adapted either English, or Portuguese or Marathi as a substitute-mother-tongue. Outside Goa Konkani is existing as a minority language along with Kannada in South Kanara and Malayalam in Kerala. Though Konkani has yet no official status, it has found, though quite recently, place as a medium of instruction in the schools at Goa and Ernakulam and as a subsidiary language at the college level in the University of Bombay. Undoubtedly, it is the moral duty of the University of Mangalore to give Konkani the pride of place. We have to still watch and see as it is in its infancy period.

Inspite of all the odds, Konkani is quite rich in the verbal art as well as in literature (Madtha, 1972: 339-41). Unforunately as it has no official status as scattered over distant areas it could retain neither a common script nor build rapport between the speakers of the language living in different states and theorfore, quite at home with local scripts.

Konkani is written in the Nagari script by hindus at Goa while christians use there the Roman one. In Karnataka, Kannada script and in Kerala, Malayalam script are employed. Konkani speaking Muslims, however, use the Arabic letters. Since these groups are far from each other both geographically and culturally there is practically no literary communi-cation between them inspite of the Konkani academies and annual get-togethers. The literature of one group is not readily accessible or/and intelligible to the members of other dialectal groups as the dialects differ quite a good deal even in the grammar. Hence when Konkani speakers belonging to different dialects meet each other they feel more homely with English or the regional language rather than Konkani.

1.2. Konkani and Konkani Speakers:

Konkani folk in Dravidian areas are generally multilingual or atleast bilingual. Non-Konkani speakers generally don't bother to learn Konkani. Hence the Konkani-speakers have to converse with them either in respective languages or in the state language or in English, the *Lingua Franca* of the modern world, depending upon the social context.

Christians use Konkani more extensively than the hindus as the former do not limit the use of their mother-tongue to informal conversations of primary nature. On the countrary, they use it not only in their social gatherings and religious services both at home and in the churches but also in their correspondence with fellow Konkani speakers more particularly with family members. The non-christians though borrow quite heavily and easily from the neighbouring Dravidian languages (even the basic vocabulary viz, amma 'mother', (voc), aṇṇa 'elder-brother', akka 'elder sister', etc. the code-mixing with Dravidian languages is rather limited.

2.0. Dravidian Influence on Konkani:

Konkani spoken by hindus (MH) and christians (MX) of South Kanara is considered here as the author is familiar with them and materia[l] on other dialects of the Dravidian area is readily not available to him. Hence Konkani of Kerala and N. Kanara is deliberately omitted here. Kannada (Ka.) and Tulu (Tu.) are the Dravidian languages which have influenced Konkani of South Kanara.

2.1 Dravidian Phonological and Syntactical Influence on Konkani :

The palatalization of the front and the labialization of the back vowels are the characteristic features of Dravidian languages. They have influenced the Konkani vowels too in the same enviornment viz. ≠ —/.

Examples MX : /ittun/ [yiṭṭu̱n] 'this far'

/ekwoṭ/ [yekwoṭ] 'unity'

õ : k [wõ : k] 'vomit' (v)

The relative pronoun (viz./jɔ/) is replaced by an adjectival : MX : / amča ba:pa jɔ s∂rgar asay/ 'our' 'father' 'who' 'in heaven' 'are' i.e. 'Our father who are in heaven' →/amča ba:pa s∂rginča/ 'our' heavenly father The relative pronoun construction is still found in Indo-Aryan areas like Goa.

2.2. Dravidian Loans in Konkani Lexicon

Konkani has borrowed many Dravidian lexemes from Kannada and/or Tulu (Miranda 1977: 253) These borrowings have undergone phonological changes of which few are illustrated below :

1. *Vowel syncope* : Vowels are dropped in medial syllables if they are fringed by single consonants :

MX/*MH* : gurgǔnji 'crab's eye';

Ka/*Tu*. : gurugǔnji

MX : kuḍḍɔ; *MH* : kurdɔ 'blind man'; cf. ka/& Tu. kuruḍa

MX : takḍi cf. ka. Tu. takkaḍi 'balance'

2. *Vowel apocope* : Final vowels are dropped in MX.

ku:l 'wages'; cf. Ka & Tu. ku:li

te:r 'chariot' cf. Ka te:ru

tu:k 'weight' cf. Ka & Tu. tu:ka

3. *Vowel rounding* : The low central unrounded vowel is rounded in MX lexical items viz.

daḍḍɔ 'ignorant' cf. *Ka.* daḍḍa
bɔḍga 'north' cf. Ka. baḍaga
kobu 'sugar cane' cf. Ka. kabbu

Vowel Raising : The Dravidian a raised to ə when a is higher vowel follows in the next syllable.

Ka. Tu. aḍḍi 'obstacle' MX. əḍḍi
Ka. Tu. taṭṭi 'screen as of bamboo' MX təṭṭ
Ka tagaḍu 'metal plate' *MX.* təgəḍ

5. *Vowel Lowering* : The Dravidian e and o are lowered to ɛ and ɔ respectively when a lower vowel follows in the next syllable.

Ka. Tu. mečču 'be pleased' *MX.* mɛcwɔ
Ka. Tu. so:ge 'palm-leaf' *MX.* sɔgɔ
Ka. Tu. tenku 'south' *MX* tɛnka

6. Palatalization : S is palatalized before a front vowel.

Ka se : ru 'seer (a measurement)' *MX* šer

Ka tiḷisu 'inform' *MX MH* tiḷši

Ka aṇṭisu 'glue (v)' *MX MH* əṇṭiši

7. Depalatalization : The Dravidian affricates are depalatalized when they are not followed by a front vowel.

Tu. Ka ǰa : ti 'cast' ja : t (*MX*)

Tu kaǰɛ 'unpolished' kɔjɔ (*MX*)

Tu ne : ǰi 'paddy seedling' ne : j (*MX*)

Ka. Tu pe : ča :ḍu 'struggle' (v) pɛcaḍ

8. Gemination : Dravidian stops are rarely geminated in Konkani though they undergo syncopatic change.

Ka. kuruḍa 'blindman' kuḍḍɔ (*MX*)

Some of the Dravidian loans which are having gemination retain the gemination in Konkani.

Ka Tu doṇṇe/ɛ 'stick' dɔṇṇɔ
Ka Tu taṭṭi 'screen as of bamboo' tɔṭṭi
Ka Tu muṭṭi 'small earthen pot' muṭṭi

9. Degemination : In *MX* several Dravidian loans have lost their gemination.

Ka Tu gaṭṭi 'strong' gɔ̆ṭ
Ka Tu mudde 'lump' mudɔ
Ka Tu guṭṭu 'secset' guṭ

2.3. Dravidian Assimi lation to Konkani Morphology:

The assimilation of Dravidian nouns, adjectives and verbs to Konkani morphology are examined presently.

2.31 Nominal Loans : Dravidian nominal loans have to enter different gender classes in Konkani since the Dravidian gender system is natural and hat of Konkani, grammatical.

1. Dravidian nouns ending in -u enter masculine noun-class in Konkani

Ka Tu cembu 'water pot' cembu
Ka Tu ceṇḍu 'ball' ceṇḍu
Ka Tu duḍḍu 'money' duḍu (*MX*)
Ka soppu 'foliage' sop (*MX*)

2. Dravidiun nouns ending in-i are *mostly* assigned to the feminine class:

Ka Tu halli 'village' hɔ̆ḷḷi
Ka Tu maḍḍi 'dregs' moḍḍi

3. Some Dravidian nouns ending in -e appear in the masculine and others in the neuter.

masculine:

Ka gadde 'pady field' gadɔ (*MX*)
Ka Tu gutte 'tavern' guttɔ (*MX*)
Ka Tu mu : le 'corner' mulɔ

Neuter :

Ka.Tu Katte 'donkey' kattɛ (Mx,)
Ka. beḷe 'crop' bɛ̆ḷɛ
Ka. baḷe 'bangle' bɔḷ ɛ

4. Dravidian nouns ending in –a are as a rule neuter in Konkani.

Ka. to : ta 'garden' tɔ : ḷ (*MX.*)
Ka.Tu. bi : ga 'lock' bi : g (*MX.*)
Ka.Tu. mo :ḍa 'clouḍ' mɔ : ḍ (*Mx.*)

2.32 Dravidian Adjective Loans :

Dravidian adjectives (viz. Kannada cf. Madtha 1976 : 146-58) are indeclinables. when they are borrowed in Konkani, however, they become declinables i.c. are inflected:

Ka Tu.	Mas.	Fem.	Neu.
dadda 'stupid'	daḍḍɔ	daḍḍi	daddɛ
keppa 'deaf'	keppɔ	keppi	keppɛ

2.33 Dravidian Verb Loans :

While borrowing Dravidian verbs the following changes take place:

1. If the borrowed item is a transitive verb ending with a front vowel it is zeroed and instead–wi is introduced if the stem is /kaḷe/and –ɘy is introduced if the stem is/bare/ :

KaTu. kaḷe 'substract' kɘḷwi
KaTu. bare 'write' bɔrɘy

2. If it ends with consonant and euphonic –u the euphonie vowel is zeroed and –i is added in MX and –wi with MH stems without –isu suffix.

Ka. Kuṭṭ (u) 'knock' kuṭṭi (*MX*) kuṭwi (*MH*)
vv vv v
Ka. kocc (u) 'brag' kocci (Mx) kocwi (*MH*)
v
Ka. ku:ḍisu 'add' kuḍsi
v
Ka. ti:risu 'finish' tirsi
v
Ka. guṇisu 'multifiy' guṇsi

3.0. Hybrid Forms :

Certain Dravidian forms cobmine with Konkani forms and generate certain hybrid forms : gottu (Ka) asa (MX) > gottasa 'be known'; gottu + na > gottuna 'not be known'.

4.0 Conclusion : Konkani dialects in Dravidian area have been influenced by the neighbouring Dravidian donors viz. Ka. & Tu at different micro-levels. In such cases mostly assimilation into Konkani has taken place. Thus Dravidian loans are so much nativized in Konkani that the native speakers of Konkani do not fee foreign about them.

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जयशंकर प्रसाद के साहित्य में मृत्यु

चंदूलाल दुबे

जयशंकर प्रसाद को अपने जीवन के प्रारंभिक काल में ही घर में मृत्यु के दर्शन हो गये थे। उनकी बारह वर्ष की अवस्था में पिता देवी प्रसाद का देहांत हो गया। पिता की छत्रछाया उठकर तीन वर्ष भी पूरे नहीं हुए थे प्रसादजी माता के वात्सल्य से वंचित हो गए। पिताजी के न रहने पर प्रसादजी के बड़े भाई शंभूरत्न व्यवसाय का भार सम्हाल रहे थे। माता-पिता के न रहने पर भ्राता ही पितृतुल्य बन जाता है। लेकिन परमेश्वर को यह भी मंजूर नहीं था। प्रसादजी सत्रह साल के हुए न हुए काल ने शंभूरत्न को भी ग्रस लिया। इस प्रकार पाँच वर्षों के भीतर घर में तीन बड़े व्यक्ति मृत्यु के मुँह में चले गए। साहित्य-सृजन की दृष्टि से प्रसादजी का यह प्रारंभिक काल था। वैवाहिक जीवन में भी ऐसे ही कटु अनुभव आए। पहली पत्नी की मृत्यु के बाद दूसरा विवाह किया। लेकिन दूसरी पत्नी भी इन्हें छोड़ स्वर्ग चली गई। इन घटनाओं से कल्पना की जा सकती है कि प्रसादजी के हृदय में कितने गहरे घाव रहे होंगे। लेकिन प्रसादजी अपना अवसाद अन्यों पर प्रकट नहीं होने देते थे। अतः उन्होंने अपने साहित्य में भी मानव अवसान को अधिक चित्रित नहीं किया है। मृत्यु अटल होने के कारण आवश्यकता के अनुसार उसका प्रयोग अवश्य किया है।

प्रसादजी के उपन्यास-साहित्य में दो ही प्रमुख कृतियाँ हैं – 'कंकाल' और 'तितली'। 'कंकाल' उनका प्रथम उपन्यास है। उपन्यास के बीच भाग में एक गुंडे का खून हो जाता है। इस उपन्यास में मृत्यु की यह प्रथम घटना है। विजय गुंडे को मार डालता है। इस घटना से यमुना का चरित्र और उज्ज्वल हो जाता है– विजय को बचाने में वह खुद फँसती है। लेकिन निरंजन के प्रयत्न से यमुना भी उस अपराध से मुक्त हो जाती है। उपन्यास के अंत में किशोरी का भी अंत हो जाता है। कंगालों के बीच रहकर विजय भी मर जाता है। विजय का कंकाल पड़ा रहता है और उपन्यास समाप्त हो जाता है। किशोरी की मृत्यु का किसी पर विशेष प्रभाव नहीं पड़ता है। लेकिन विजय की मृत्यु से यमुना बहुत दुःखी होती है– इसी विजय को खून के मुकदमे से बचाने के लिए यमुना ने अपने आप को फँसाया था। विजय की मृत्यु के कारण उपन्यास का अंत अवसाद में बदल जाता है।

प्रसादजी का दूसरा उपन्यास है 'तितली'। कथा के प्रारंभिक भाग में इंद्रदेव के पिताजी की मृत्यु का उल्लेख मात्र है– "बैरिस्टरी का डिप्लोमा मिलने के साथ ही इंद्रदेव को पिता के मरने का शोक समाचार मिला।"[1] पिता की मृत्यु के कारण इंद्रदेव के स्वच्छंद चरित्र के विकास के लिए अवसर मिलता है। पति के न रहने पर इंद्रदेव की माता सदा

अपने पूजा-पाठ में लगी रहती है जिसके कारण इंद्रदेव की गतिविधियों पर विशेष नियंत्रण नहीं रहता है। इस प्रकार कथावस्तु की प्रगति में इस घटना का अपना महत्त्व अवश्य है। आगे बूढ़े रामनाथ से इतना ही कहलवाया है कि 'वह चल बसे'। यहाँ 'वह' से तात्पर्य है देवनंदन जो तितली के पिता थे। इस कथन से कथावस्तु में कोई विशेष परिवर्तन नहीं होता। इस उपन्यास में एक छोटा चरित्र है– रामजस। वह गाँव छोड़ कर जाना चाहता है। मगर माँ के कारण जा नहीं पाता। 'रामजस निर्विकार भाव से जैसे प्रतीक्षा कर रहा था कि किसी तरह सब कुछ लेकर संसार मुझे छोड़ दे और मैं भी माता के मर जाने के बाद इस गाँव को छोड़ दूँ। दूसरे ही दिन उसकी माँ भी चल बसी।"[2] बस, माँ के मरने के बाद रामजस कलकत्ता भाग गया। यहाँ रामजस को कलकत्ता जाना था; माँ की उपस्थिति में संभव नहीं था। इसलिए लेखक ने आसानी से यह कठिनाई दूर कर दी– दूसरे ही दिन उसकी माँ भी चल बसी। उपन्यास में एक जगह हाथी के बिगड़ जाने के कारण वेश्या, पुजारी और तहसीलदार नामक कर्मचारी कुचलकर मर जाते हैं। यह तो कथा के अंतिम भाग में आया है। इस घटना का महत्त्व यह है कि महंत और वेश्या के मर जाने के कारण मधुबन निरापद घर लौट सका। इस प्रकार इस उपन्यास में चार जगह पात्रों को मौत के घाट उतारा गया है। सब जगह इसका उपयोग कथावस्तु की प्रगति के लिए किया गया है। ऐसे ही पात्रों का काम तमाम हुआ है जिनका कथावस्तु में कोई विशेष स्थान तो नहीं था पर उनके अस्तित्व से संभवतः अन्य संबद्ध पात्र अपनी गतिविधि में स्वच्छंद नहीं बन सकते थे। जिन पात्रों की मृत्यु दिखाई गई है उनके लिए कोई विशेष रूप से आठ आठ आँसू भी नहीं बहाता है। कोई भी प्रमुख पात्र मृत्यु के मुँह में नहीं जाता है; इसलिए करुण रसकी उत्पत्तिके लिए गुंजाइश नहीं रही।

'इरावती' प्रसादजी का अधूरा उपन्यास है। इस अधूरे एक सौ आठ पृष्ठों के उपन्यास में तीन पुरुषों की मृत्यु होती है। कथा के प्रारंभिक भाग में सम्राट शतधनुष की मृत्यु का समाचार मिलता है। इससे महाकुमार बृहस्पति मित्र सम्राट बनता है। गंगाधर भगवान के मंदिर के पुजारी की मृत्यु दूसरी घटना है। उपन्यास अधूरा रहने के कारण इस मृत्यु का महत्त्व अस्पष्ट है। कथा भाग के मध्य में कान्यकुब्ज के वृद्ध सेनापति की मृत्यु का समाचार मिलता है। पर इससे मुख्य वस्तु में कोई अंतर नहीं आता है।

'आकाशदीप' संग्रह की 'ममता' कहानी के प्रारंभ में चूडामणि के मारे जाने की बात कही गई है। इससे कथा-नायिका अनाथ हो कर अकेली रहने लगती है। कहानी की समाप्ति पर कथा-नायिका की मृत्यु का उल्लेख है– बुढ़िया के प्राणपक्षी अनंत में उड़ गए।[3] 'स्वर्ग की खंडहर' में भी कथा के अंत में देवपाल, लज्जा और गुल के शव का उल्लेख है। इसका असर इतना ही दीखता है कि मीना जीवन से विमुख हो जाती है। 'प्रतिध्वनि' के प्रारंभ में तारा के वैधव्य का संकेत दिया है और कुछ ही समय के उपरांत उसकी ननद रामा अपनी कन्या श्यामा को अनब्याही छोड़ कर मर जाती है। तारा की मृत्यु के कारण उसका भतीजा प्रकाश उत्तराधिकारी बनता है। फिर कहानी प्रकाश और श्यामा को लेकर आगे बढ़ती है। 'देवदासी' में अशोक रामस्वामी को धक्का देता है। परिणामतः

रामस्वामी का अंत होता है। इस घटना से पद्मा और अशोक दोनों का जीवन विषादमय बन जाता है। यहीं कथा का अंत भी हो जाता है। रामस्वामी को मौत के घाट उतारने का, अशोक का इरादा तो नहीं था; पर धक्का देने मात्र से वह ऐसा गिरा कि सदा के लिए यह दुनिया छोड़ दी। 'अपराधी' में भी कथा के अंत में किशोर द्वारा राजपुत्र मारा गया। चूंकि वनपालिका का पुत्र राजपुत्र की मौत के लिए जिम्मेदार था, वह किशोर भी राजा द्वारा मारा गया। वास्तव में वह भी राजा का ही पुत्र था। इस रूप में कथा का अंत बहुत ही दुःखद है। 'प्रणयचिन्ह' नामक कथा में कथा के अंत में एक वाक्य है– 'बुढ़िया मर चुकी थी'।[4] इस वाक्य से कथा में कोई अंतर नहीं पड़ता। 'आँधी' कहानी के बिलकुल प्रारंभ में सथिया मुसहरिन के मरने की सूचना दी है। पर इस घटना का मुख्य कथा से कोई संबंध नहीं है। कथा के अंत में लैला की मत्यु का संकेत है। 'दासी' में अंत में अहमद की मृत्यु दिखायी गई है जिसके कारण फीरोज़ा की प्रसन्नता की वहीं समाधि बन जाती है और फीरोज़ा उस समाधि की दासी बन जाती है। कथा के शीर्षक की सार्थकता इस घटना पर आधारित है। 'घीसू' कहानी का अंत घीसू की मृत्यु से होती है। इसी प्रकार 'बेड़ी' में अंत बालक की मृत्यु से होता है तो 'ग्रामगीत' में रोहिणी की मृत्यु से। कहानियों मे भी प्रसाद ने मृत्यु का प्रयोग बहुत कम किया है। अधिकतर मृत्यु-स्थल कथा के अंतभाग हैं। कथावसान पर अवसाद की घटना पाठक के हृदय को छू जाती है। कथावस्तु में ऐसा बहुत कम हुआ है कि मृत्यु के कारण वस्तु में मोड़ आया हो।

प्रसादजी के नाटकों में भी 'मृत्यु' का अपना स्थान है। 'जनमेजय का नागयज्ञ' में जनमेजय मृग के भ्रम में जरतकारु ऋषि की हत्या कर देता है। ब्रह्महत्या का अपराधी जनमेजय आपे से बाहर होकर उत्तंक द्वारा वह्नि प्रज्वलित कराता है और अन्य नागों के साथ तक्षक की भी आहुति देना चाहता हैं। लेकिन जरतकारु के पुत्र आस्तिक के हस्तक्षेप से तक्षक की मुक्ति हो जाती है। इस प्रकार जरतकारु की मृत्यु इस नाटक में अपना विशिष्ट स्थान रखती है।

'राज्यश्री' नाटक भी मृत्यु से शून्य नहीं है। लेकिन इसमें पहले दो अंकों में कहीं किसी की मृत्यु नहीं है। दो–तिहाई नाटक मृत्यु की घटना से पूर्णतया मुक्त है। दूसरे अंक के अंतिम दृश्य में राज्यवर्धन और देवगुप्त में युद्ध होता है जिसमें देवगुप्त की मृत्यु हो जाती है। देवगुप्त को अपने कुकृत्य का फल मिल जाता है अर्थात् मृत्यु। इस घटना से सुरमा का रास्ता भी साफ हो जाता है। एक प्रेमी तो चल बसा; अब वह शांतिभिक्षु अर्थात् दस्यु के साथ हो जाती है। इसी के फलस्वरूप नरेंद्र इस जोड़ी की मदद ले कर राज्यवर्धन की हत्या कराता है। हर्षवर्धन यह सूचना देता है कि षड्यंत्र से ग्रहवर्मा का वध हुआ। ग्रहवर्मा की मृत्यु के कारण राज्यश्री काषाय वस्त्र पहन कर धार्मिक जीवन व्यतीत करने लगती है। भाई और पति की मृत्यु के कारण ही राज्यश्री के मन में वैराग्य और भी तीव्र हो जाता है। इस प्रकार 'राज्यश्री' नाटक में तीन की मृत्यु का उल्लेख है और कथावस्तु के मोड़ में इन तीनों घटनाओं का अपना स्थान है।

'विशाख' में भी पहले दो अंकों मे कहीं किसी की मृत्यु नहीं होती है। तीसरे अंक के प्रथम दृश्य के अंत में राजा नरदेव की महारानी पति का दुश्चरित्र देख कर आत्महत्या कर लेती है। जिस चंद्रलेखा पर नरदेव को आसक्त देखकर महारानी ने इहलोक त्याग दिया था उसी चंद्रलेखा का पति राजा के सखा महापिंगल की हत्या कर देता है। क्योंकि महापिंगल ही प्रस्ताव लाया था कि चंद्रलेखा को राजमहल जाना ही होगा। महापिंगल की मृत्यु से आधिकारिक कथा में कोई परिवर्तन नहीं होता है। केवल प्रासंगिक कथा में महापिंगल की पत्नी तरला को अनाथ पा कर भिक्षु उसके गहने लेकर नौ दो ग्यारह हो जाता है। राजा नरदेव विवाहिता चंद्रलेखा को पाने का प्रयत्न करता ही रहना है। महारानी की मृत्यु के कारण राजा को टोकनेवाला भी कोई नहीं रह जाता है। आखिर राजा को संघर्ष में पराजित होना ही पड़ता है। उपर्युक्त दोनों मृत्युओं का इस नाटक में कोई विशेष स्थान नहीं है।

'कामना' नाटक के दूसरे अंक के दूसरे दृश्य में शांतिदेव की हत्या होती है। और इसी अंक के आठवें दृश्य में उन हत्यारों का वध किया जाता है। नाटक के विकास में इन दोनों घटनाओं का विशेष महत्त्व नहीं है। अंतिम तीसरे अंक के आठवें दृश्य में शत्रुसैनिक और उसकी स्त्री दोनों मारे जाते हैं। यह घटना कामना को अपना अधिकार त्यागने की प्रेरणा देता है। जिन जिन पात्रों की मृत्यु दिखायी गई है वे सभी गौण पात्र हैं।

'अजातशत्रु' के प्रथम अंक के अंतिम दृश्य में दासी आकर कहती है – "नवीना मरती हुई कह रही थी कि मागंधी स्वयं मरी और मुझे भी मार डाला, वह महाराज का सामना नहीं करना चाहती थी।"[5] इस सूचना से दो स्त्रियों की मृत्यु का समाचार मिलता है। एक तो नवीना दासी का मरण है और दूसरा नवीना के कथनानुसार मागंधी भी मर जाती है। नवीना साधारण दासी है; इसलिए नवीना की मृत्यु से कथावस्तु में किंचित् भी परिवर्तन नहीं होता है। मगर मागंधी उदयन की रानी थी और सौतिया डाह से, विशेषकर मगध की राजकुमारी पद्मावती को ईर्ष्यावश तंग कर रही थी। मागंधी की मृत्यु से पद्मावती को अपना पति मिला। वास्तव में मागंधी की मृत्यु होती नहीं; केवल महल में आग लग जाती है और उन लपटों में मागंधी कहीं भाग जाती है और श्यामा बनकर वारवनिता का जीवन बिताने लगती है। इस परिवर्तन का नाटककार ने कथावस्तु के विकास में उपयोग किया है– शैलेंद्र डाकू की वह प्रेमिका बनती है और शैलेंद्र को बचाने के निमित्त समुद्रगुप्त को मौत के घाट उतार देती है। इस श्यामा की हत्या का प्रयास स्वयं शैलेंद्र करता है और गला घोंटकर मृतावस्था में उसे छोड़ देता है। गौतमबुद्ध जो तुरत उस स्थान पर पधारते हैं स्त्री की लाश देखते हैं और उन्हें लगता है कि वह स्त्री मरी नहीं है। अपने शिष्य आनंद द्वारा उसे विहार ले जाते हैं जहाँ शुश्रूषा से श्यामा जीवित हो जाती है। इस घटना से नाटककारने दो साध्य साधे हैं– एक, गौतम बुद्ध के महत्त्व को सभी स्वीकार कर लेते हैं और दूसरा, शैलेंद्र डाकू की इस हत्या का रहस्य उद्घाटित होता है।

दूसरे अंक के चौथे दृश्य में श्यामा के द्वारा सूचना मिलतो है कि शैलेंद्र डाकू ने कोशल-सेनापति बंधुल को द्वन्द्व-युद्ध में छल से मार डाला। बंधुल की मृत्यु के कारण उसीका

भानजा दीर्घ कारायण सेनापति बन जाता है। बंधुल की हत्या के लिए कुछ हद तक प्रसेनजित –कोशल का राजा भी जिम्मेदार था। घायल प्रसेनजित की सेवा बंधुल की विधवा मल्लिका करती है। इससे मल्लिका का चरित्र और उज्ज्वल दिखायी देता है। तीसरे अंक के पाँचवें दृश्य में एक नागरिक के वार्तालाप से ज्ञात होता है कि देवदत्त की मृत्यु हो गई– "यही कि देवदत्त समीप आने पर प्यास के कारण उस सरोवर में जल पीने उतरा। कहा नहीं जा सकता कि उसे क्या हुआ– कोई ग्राह पकड़ ले गया कि उसने लज्जा से डूबकर आत्महत्या कर ली। वह फिर ऊपर न दिखाई पड़ा।"[6] देवदत्त शुरू से गौतम बुद्ध की प्रतिद्वंद्विता कर रहा था। देवदत्त की आत्महत्या के कारण गौतम का मार्ग निष्कंटक होता है हालाँकि गौतम ने कभी देवदत्त की ओर ईर्ष्या-द्वेष से नहीं देखा। देवदत्त का संबंध आधिकारिक कथा से भी रहा। वह छलना और अजातशत्रु को गलत रास्ते पर ले जा रहा था। पर अंत में छलना को ज्ञात होता है कि मुसीबत देवदत्त के अविवेकी उपदेश के कारण आयी। देवदत्त की मृत्यु से छलना भी वंचनाओं से बच जाती है। नाटक के अंत में बिंबसार की मृत्यु का संकेत मात्र है–स्पष्ट उल्लेख नहीं है। मनोकामना पूर्ण होने के कारण, यह मान भी लें कि बिंबसार की मृत्यु हो जाती है तो कथावस्तु में किसी प्रकार की कमी नहीं आती है।

'स्कंदगुप्त' नाटक के प्रारंभ में ही पर्णदत्त ने स्कंदगुप्त को बताया कि कुमारामात्य महाबलाधिकृत वीरसेन ने स्वर्ग की ओर प्रस्थान किया।[7] महाबलाधिकृत की मृत्यु के कारण गुप्त-साम्राज्य डाँवाडोल होने लगा और भटार्क को अपने कुचक्र रचने का अवकाश मिला। प्रौढ़ सम्राट तो बिलासिता में डूबे हुए थे। इस प्रकार वीरसेन की मृत्यु 'स्कंदगुप्त' नाटक की कथावस्तु के विकास में प्रथम मोड़ का कार्य करती है। स्कंदगुप्त और पर्णदत्त का वार्तालाप चल ही रहा है कि दशपुर का दूत आकर समाचार देता है कि महाराज विश्ववर्मा का शरीरांत हो गया है।[8] विश्ववर्मा की मृत्यु से मालव में बंधुवर्मा नवीन नरेश बनते हैं। मालव और स्कंदगुप्त के संपर्क के कारण देवसेना स्कंदगुप्त की प्रेमिका बनती है और बंधुवर्मा सदा के लिए स्कंद का सहायक बनता है। प्रथम अंक में ही भटार्क के कथन से सूचना मिलती है कि सम्राट कुमारगुप्त की इहलीला समाप्त हुई। सम्राट की मृत्यु से सही संघर्ष प्रारंभ होता है। महादेवी देवकी और युवराज स्कंद के रहते, अनंतदेवी भटार्क की सहायता से पुत्र पुरगुप्त के राज्याभिषेक का सपना देखने लगती है। तभी तो सम्राट के निधन का समाचार गुप्त रखा था। सम्राट की मृत्यु के फलस्वरूप पुरगुप्त और भटार्क सत्ताधारी बन जाते हैं। उनकी सत्ता से प्रक्षुब्ध हो कर मंत्री कुमारामात्य पृथ्वीसेन, महाप्रतिहार और दंडनायक आत्महत्या कर लेते हैं– एक साथ तीन हत्याएँ ! इन तीनों की मृत्मु से जो नुकसान होता है वह भटार्क के कथन में स्पष्ट दिखायी देता है– राज्य स्वामिभक्त सेवकों से[9] वंचित हो जाता है।

'स्कंदगुप्त' के तृतीय अंक के द्वितीय दृश्य के अंत में नाटककार ने सूचना दी है कि पीछे से मातृगुप्त आके प्रपंच का हाथ पकड़कर नेपथ्य में ले जाता है।[10] यहाँ तो ऐसा कोई संकेत नहीं है कि प्रपंचबुद्धि को मार डालता है। लेकिन दो पृष्ठ बाद ही भटार्क के कथन से मालूम होता है कि आचार्य प्रपंचबुद्धि का निधन हो गया है। प्रपंचबुद्धि की

कुमंत्रणा के कारण ही अनंतदेवी और भटार्क कुमार्ग पर जा रहे थे। प्रपंचबुद्धि के अंत से उनकी गति धीमी पड़ जाती है। इसी अंक के चौथे दृश्य में भीमवर्मा से ज्ञात होता है कि गोविंदगुप्त वीरगति को प्राप्त हुए। इससे स्कंदगुप्त का एक सहायक सदा के लिए लुप्त हो जाता है। पाँचवें दृश्य में हूणों से लड़ते लड़ते बंधुवर्मा दम तोड़ देते हैं। इससे स्कंद का और एक सहायक कम होता है। बंधुवर्मा की मृत्यु के आघात से उसकी पत्नी जयमाला भी मर जाती है। पर कथावस्तु के विकास में जयमाला का कोई विशेष स्थान नहीं है। चतुर्थ अंक के द्वितीय दृश्य में स्कंद के लापता होने की खबर सुनकर ही स्कंद की माता देवकी अपनी देह छोड़ देती है। माता की मृत्यु से स्कंद का और एक संबल समाप्त हो जाता है। पंचम अंक के द्वितीय दृश्य में स्कंद से निराश और भटार्क से अपमानित हो कर विजया आत्महत्या कर लेती है। लेकिन इस घटना से बाद की कथावस्तु में कोई अंतर नहीं आता है। पाँचवें दृश्य में स्कंद और खिंगिल के युद्ध में सम्राट को बचाने में वृद्ध पर्णदत्त की मृत्यु हो जाती है। अन्य नाटकों की अपेक्षा 'स्कंदगुप्त' में अधिक लोगों की मृत्यु हुई है। नाटक के पूर्वार्द्ध में जितनों की मृत्यु होती है प्रायः उससे कथावस्तु के विकास पर कुछ न कुछ असर पड़ता है। चतुर्थ और पंचम अंक में जिनकी मृत्यु दिखायी है उनका कथावस्तु के विकास में योगदान प्रायः समाप्त हो गया था। ऐसा लगता है कि पात्र की अनावश्यकता अनुभव करने पर नाटककार ने उनका अंत स्वाभाविक या अस्वाभाविक रूप में किया है।

प्रसादजी के सभी नाटकों में 'चंद्रगुप्त' नाटक सबसे बड़ा नाटक है। लेकिन इसमें सब से कम हत्याएँ हैं। दूसरे अंक के बिलकुल अंत में अलका तीर चलाकर दो यवन सैनिकों को मार गिराती है। इन दो सैनिकों की मृत्यु से कथाविकास में कोई अंतर नहीं आता है। तृतीय अंक के नौवें दृश्य में नंद के सम्मुख राजप्रहरियों के साथ चंद्रगुप्त के कुछ सैनिक लड़ते हैं जिसमें राजपक्ष के कुछ लोग मारे जाते हैं। इन मृतकों का भी कोई महत्त्व नहीं है। लेकिन इसी दृश्यांत में शकटार अपने छुरे से नंद की हत्या कर देता है। इससे नायक चंद्रगुप्त के मार्ग का एक काँटा हट जाता है। चतुर्थ अंक के प्रथम दृश्य में उन्मत्त पर्वतेश्वर जब कल्याणी को पकड़ लेता है तब वह उसीका छुरा निकालकर उसका वध करती है। यहाँ पर्वतेश्वर की मृत्यु सम्राट बनने की दृष्टि से चंद्रगुप्त का रास्ता साफ हो जाता है। कुछ क्षण बाद कल्याणी भी अचानक आत्महत्या कर लेती है। इसी अंक के पाँचवें दृश्य में सिंहरण चंद्रगुप्त को मालविका की हत्या की सूचना देता है। मालविका चंद्रगुप्त को चाहती थी; चंद्रगुप्त का विवाह तो कार्नेलिया से होना था; संभवतः इसीलिए नाटककार ने मालविका और कल्याणी की मृत्यु से उस दिशा में भी चंद्रगुप्त का मार्ग निष्कंटक बनाया। इसी अंक के दसवें दृश्य में सिल्यूकस और आंभीक लड़ते हैं जिसमें आंभीक मारा जाता है। आंभीक ने अपनी दुष्टता का दंड पाया। आंभीक की मृत्यु से एक देशद्रोही का अंत हुआ और चंद्रगुप्त के मार्ग का और एक कंटक समाप्त हो गया। इस प्रकार तृतीय अंक के अंत से ले कर अंतिम अंक तक चंद्रगुप्त की प्रगति में बाधक बननेवाले सभी रोड़े मृत्यु के मुँह में चले जाते हैं।

'ध्रुवस्वामिनी' प्रसादजी का अंतिम नाटक है। यह सब से छोटा नाटक है। दूसरे अंक के बिलकुल अंत में शकराज और चंद्रगुप्त द्वन्द्व-युद्ध करते हैं जिसमें शकराज की मृत्यु होती है। शकराज की मृत्यु से, सब पर चंद्रगुप्त के बल का प्रभाव पड़ता है और ध्रुवस्वामिनी शकराज के लिए उपहार होने से बच जाती है। तीसरे अंक में मंदाकिनी से महादेवी को सूचना मिलती है कि शकराज का शव ले कर जाते हुए आचार्य और उसकी कन्या का राजाधिराज के साथी सैनिकों ने वध कर डाला। लेकिन आचार्य मिहिरदेव और कोमा की मृत्यु से कथावस्तु में कोई परिवर्तन नहीं होता है। अतः इनकी मृत्यु अनावश्यक ही रही। तीसरे अंक के अंत में रामगुप्त धीरे-धीरे हटकर चंद्रगुप्त को कटार से मारना चाहता है; इतने में एक सामंत कुमार रामगुप्त पर प्रहार कर देता है। इससे ध्रुवस्वामिनी और चंद्रगुप्त का मिलन निर्विघ्न हो जाता है। कथावस्तु के विकास की दृष्टि से शकराज और रामगुप्त की हत्याएँ ही महत्त्व की हैं। इस छोटे से नाटक में लेखक ने कुल मिलाकर चार ही पात्रों की मृत्यु दिखाई है जिनमें तीन पुरुष हैं और एक स्त्री है।

प्रसाद के नाटकों में स्वाभाविक मृत्यु के दर्शन नहीं होते हैं। अधिकतर या तो पात्र आत्महत्या कर लेते हैं या दूसरा और कोई उसकी हत्या कर देता है; पहले की अपेक्षा दूसरे के उदाहरण अधिक मिलते हैं। स्त्री पात्रों की अपेक्षा पुरुष-पात्र ही अधिकतर मृत्यु के मुँह में गए हैं। केवल 'स्कंदगुप्त' नाटक में ही मृत पात्रों की संख्या अधिक है। जहाँ नाटककार को लगता है कि अब फलाने पात्र की अवश्यकता नहीं है वहाँ या तो पात्र आत्महत्या कर लेता है या और कोई उसे मौत के घाट उतार देता है। प्रसादजी के अनुसार मालविका के शब्दों में "जीवन एक प्रश्न है और मरण उसका अटल उत्तर।"[११] पात्र को जब जीवित रखने का प्रश्न आता है तब ऐसा लगता है कि लेखक उन्हें मरण देकर उस प्रश्न का उत्तर पाता है।

संदर्भ :

1. तितली (२०१७ वि. का संस्करण) पृ. २२
2. वही पृ. १६७
3. आकाशदीप (चतुर्थ संस्करण, २००७ वि.) पृ. २६
4. वही पृ. १५६
5. अजातशत्रु (द्वितीय संस्करण) पृं. ६६
6. वही पृ. १४७
7. स्कदगुप्त (आठवाँ संस्करण) पृं. ४
8. वही पृ. ७
9. वही पृ. ३४
10. वही पृ. ९६
11. चंद्रगुप्त पृ. १६६

पद्मावत का शास्त्र की दृष्टि से महत्व

टी. आर. भट्ट

पद्मावत भक्ति युग के प्रेमाख्यान कवि जायसी की अमर रचना है जो मूलतः रोमांटिक शैली का कथाकाव्य होने के साथ साथ ज्ञान–विज्ञान का अद्भुत कोश है। इसके रचनाकार जायसी ने प्रणय के गंभीर रूप का चित्रण करने के साथ साथ इसमें परंपरागत विचारधारा तथा ज्ञान–विज्ञान को प्रस्तुत करने का प्रयास किया है। जायसी ने 'पद्मावत' में प्रसंग के अनुकूल भारतीय दर्शन, पुराण, ज्योतिष, शकुनशास्त्र, कामशास्त्र, वैद्यक, संगीतशास्त्र, युद्धकला, पाकशास्त्र, रसायनशास्त्र आदि के विभिन्न तत्वों का विवरण विस्तार से दिया है। इसका एक कारण यह हो सकता है कि जायसी एक संवेदनशील कवि और जाग्रत सुधारक थे तथा दूसरा कारण यह है कि उस युग में जब ज्ञान-विज्ञान की मुद्रित पुस्तकें नहीं थीं तथा परंपरागत ज्ञान संस्कृत हस्तलिखित पुस्तकों तक ही सीमित रह गया था। इससे पाठक को मनोरंजन के साथ साथ ज्ञान की वृद्धि भी होती थी। इसलिये जायसी का कहना है कि यदि उनकी रचनाओं को बालक, युवक, वृद्ध पढेंगे तो उनके ज्ञान की वृद्धि होगी। ऐसी स्थिति में 'पद्मावत' के दार्शनिक एवं धार्मिक सिद्धांतों के आधार पर ही अवलोकन अधिक हुआ है। अतः उनके व्यक्तित्व के इस मुख के अध्ययन की आवश्यकता है।

जायसी घुमक्कड संत थे। उन्होंने देशाटन और साधुसंतों के सत्संग द्वारा हिंदुओं के धार्मिक-विचार, जीवन–विज्ञान, रीति–विज्ञान आदि का ज्ञान प्राप्त कर लिया था। वे बहुश्रुत एवं बहुज्ञ थे। जनजीवन से उनका अटूट संबंध था और जनजीवन के संपर्क से विविध शास्त्रों का ज्ञान प्राप्त किया था। इसीलिये उनका "पद्मावत" लौकिक ज्ञान का बड़ा भंडार है।

जायसी वाणिज्यशास्त्र, गणितशास्त्र, जोतिषशास्त्र, रसायनशास्त्र, बनस्पतिशास्त्र, आयुर्वेद आदि से बहुत परिचित थे। वाणिज्य संबंधी अपने ज्ञान की ओर संकेत करते हुए उन्होंने कहा है कि 'सिंहल के हाट में वाणिज्य उच्च धरातल पर होता था, वहां धनी ही वस्तु मोल लेते थे, निर्धन मुँह देखते रह जाते थे। वहाँ लाखों, करोडों में वस्तुएँ बिकती थीं, हजारों में कोई भी सौदा न पटता था'[1] इस तरह कहकर जायसी ने वाणिज्य संबंधी अपना ज्ञान प्रदर्शित किया है।

जायसी ज्योतिषशास्त्र के अच्छे जानकार थे। नागमति वियोग खंड में इसका परिचय मिल जाता है। विरहिणी नागमती की स्थिति का वर्णन करते हुए कवि ने कहा है कि "जो मृगशिरा नक्षत्र में तपन सह लेते हैं वे आर्द्रा नक्षत्र के आते ही फिरसे हरे भरे हो जाते हैं।"[2] वे यह भी जानते थे कि आर्द्रा नक्षत्र के लगते ही बिजली चमकने लगती है।[3] पुष्य

नक्षत्र के आते ही घनघोर वर्षा होने लगती है ।[4] पुनर्वसु नक्षत्र वर्षा का सूचक होता है ।[5] इसी तरह जायसी को दिशाशूल का पर्याप्त ज्ञान था । पद्मावती के जन्मोत्सव के संदर्भ में कवि ने लिखा है कि पद्मावती के जन्मोत्सव के दिन प्रातःकाल पंडित लोग आये और उन्होंने ग्रंथ को निकालकर पद्मावती के जन्मफल पर विचार किया । वे बोले– "इसका जन्म बहुत ही उत्तम घडी में हुआ है । वह कन्या कन्या राशि में जन्मी । अतएव उसका नाम पद्मावती रखा गया ।[6] ज्योतिष के अनुसार कन्या राशि में उत्तरा फाल्गुनी के तीन चरण और चित्रा के दो चरण होते हैं । उत्तरा फाल्गुनी के तीसरे चरण का प्रारंभिक अक्षर "प" पद्मावती का जन्म संभवतः इसी नक्षत्र में हुआ था जिसके कारण उसका नाम "प" से पड़ा । इस प्रकार कवि ने "पद्मावत" में कई जगह ज्योतिषशास्त्र का आधार लिया है ।

जायसी शकुनशास्त्र से भी परिचित थे । लोक जीवन के निकट संपर्क के कारण वे यह जानते थे कि समाज के लोगों में शकुन के प्रति गहन आस्था है । अतः जायसी ने शकुन पर पर्याप्त रूप में विचार किया है । "पद्मावत" के जोगी खंड में राजा रतनसेन के प्रस्थान काल में जो शकुन हुए उनका वर्णन कवि इस प्रकार करता है "शकुनशास्त्र के पंडितों ने आगे बढ़कर शकुन पर विचार किया । चांदी के बड़े बड़े बर्तनों में दही और मछली भरी हुई आ रही थी । जल भरा कलश लेकर तरुणी आ रही थी । "दही लो" कह कर ग्वालिन आवाज लगा रही थी । मालिन गूथा हार लेकर सामने आ गयी । खंजन सर्प के मस्तक पर बैठा दिखाई दिया.... । बाईं ओर नीलकंठ उड़ गया, बाईं ओर आकाश धोबिन (क्षेमकरी) दिखाई दी और लोमड़ी ने दर्शन दिया । बाईं ओर कुररी और दाहिनी ओर क्रौंच पक्षी बोलने लगा । इससे यह जानना चाहिए कि यात्रा करनेवाले रतनसेन को आठों महासिद्धियों की प्राप्ति होगी । जायसी ने 'पद्मावत' में यह कहा है कि यदि किसी को काला नाग अपने मुख में कलस लिए हुए दिखाई दे, तो ऐसा व्यक्ति बडा भाग्यशाली होता है ।[7] इस तरह 'पद्मावत' में कई जगह जायसी ने शकुनशास्त्र संबंधी अपना ज्ञान प्रस्तुत किया है ।

'पद्मावत' में सामुद्रिक शास्त्र पर पर्याप्त रूप में विचार किया गया है । सामुद्रिक शास्त्र में स्त्री-पुरुषों के शुभाशुभ लक्षणों पर विचार किया गया है । यह कहा जाता है कि पुरुष में ३२ लक्षण होते हैं और नारी के ३२ लक्षण होते हैं । इसीलिए जायसी ने रतनसेन को स्थान-स्थान पर ३२ लक्षणों से युक्त श्रेष्ठ पुरुष बताया है ।[8] ठीक इसी तरह जायसी ने कहा है कि रानी पद्मावती ३२ लक्षणों से संपन्न सबसे अधिक सुंदरी थी ।[9] इस तरह जायसी ने सामुद्रिक शास्त्र संबंधी अपने ज्ञान का परिचय दिया है ।

जायसी विविध प्रकार के रसायन से परिचित थे । "पद्मावत" में कई रसायन से संबंधी ज्ञान की चर्चा की गयी है । जैसे–तांबे का सोना बनाया जा सकता है, अशुद्ध सोने का शोधन करके शुद्ध किया जा सकता है । पद्मावती राजा से कहती है "अरे योगी, तू ने रसायन विद्या तो सीखी है, फिर तुम क्यों धातुहीन हो रहे हो ? तू ने ताम्र के साथ योग युक्त पारे से सोना बनाना सीखा है, पर आज तेरा वह पारा अकेला क्यों है ? तू ने वह अमलोनी जड़ी-बूटी कहाँ खो दी, जिनसे तू चांदी और सोना बनाता था ? क्या तुझे चांदी बनाने के

लिए हरताल और सोना बनाने के लिए पारा नहीं मिला ? वह गंधक कहाँ है, जो कण रूप में बिखरे पारे को बद्ध कर देती है।[10]

जायसी स्वप्नशास्त्र से बहुत परिचित थे। उन्होंने "पद्मावत" में पद्मावती के स्वप्न और उसके फल का बड़ा ही सुंदर रूप में वर्णन किया है। पद्मावती ने स्वप्न में देखा कि चंद्रमा पूर्व में उगा है और सूर्य पश्चिम में निकला है। फिर वह सूर्य चलकर चंद्रमा के पास आता है, राम रावण जैसा कुछ युद्ध होता है और दोनों का मिलन होता है।[11] इस स्वप्न का फल बताती हुई सखी रानी से कहती है कि तुम ने जो सूर्य देखा है वह तुम्हारा पति है। तुम स्वयं चंद्रमा हो। देवता ने वर को लाकर तुमसे मिलाया है.....आदि। इसी तरह कई जगहों पर कवि ने स्वप्नशास्त्र का उल्लेख किया है।

जायसी को पक्षियों का अपार ज्ञान था। "पद्मावत" में कई जगह उन्होंने विभिन्न पक्षियों का वर्णन किया है। वे पक्षियों के कूजन से परिचित थे और यह भी जानते थे कि हर एक पक्षी की क्या विशिष्टता होती है। नागमति विरह खंड में कवि ने चुहचुहि, पांडुक, सारिका, सुआ, परेवा, पपीहा, गुडुरु, कोयल, ग्वालिन, मोर, कौवा, मोरनी, चील, हारिल, कंठलवा, गोरैया, पीलक, जलहंस, नीलकंठ, हंस, चकई, घिरिनी परेवा, क्रौंच, कौडिल्या आदि अनेक पक्षियों का वर्णन किया है।

जायसी कामशास्त्र के अच्छे जानकार थे। इसीलिए उन्होंने हस्तिनी, सिंहनी, चित्रिणी और पद्मिनी स्त्रियों के स्वभाव, व्यवहार और उनके आहार–विहार का कामशास्त्रानुकूल वर्णन किया है।[12] साथ ही कवि ने पद्मावती और रतनसेन की "सुहागरात" का भी विशद वर्णन किया है। इसके साथ ही कवि ने चुंबन, परिरंभण, आलिंगन आदि कामक्रीडा का स्पष्ट उल्लेख किया है।

"पद्मावत" में विभिन्न आहारों का उल्लेख भी मिलता है। विविध प्रकार के सुगंधित भात, विविध अचार, मिठाईयाँ आदि का निरूपण करके जायसी ने पाकशास्त्र संबंधी अपना ज्ञान प्रदर्शित किया है। जायसी कला के अच्छे पारखी थे। "पद्मावत" में उन्होंने विभिन्न ललित कलाओं का निरूपण किया है। इस प्रकार "पद्मावत" विभिन्न शास्त्रों का भंडार है। यह सिर्फ "पद्मावत" में ही नहीं, अन्य प्रेमाख्यान काव्यों में इस प्रकार के ज्ञान का प्रदर्शन हुआ है। "मध्यकालीन आख्यानों में विभिन्न शास्त्रों के ज्ञान को गुंफित करने की प्रवृत्ति रही है, "पद्मावत" में यह अपने चरमोत्कर्ष रूप में दृष्टिगोचर होती है। भारतीय दर्शन, ज्योतिष, कामशास्त्र, पाकशास्त्र, बागबानी, शास्त्रविद्या आदि के परंपरागत ज्ञान का गुंफन इसमें चेष्टापूर्वक किया गया है।[12] अतः प्रमाख्यान काव्यों में "पद्मावत" का जितना दार्शनिक तथा साहित्यिक महत्व है उतना ही उसका शास्त्र की दृष्टि से महत्व है।

संदर्भ :

1. पद्मावत–जायसी, पृ. 100
2. ,, ,, ,, 454
3. ,, ,, ,, 455
4. ,, ,, ,, 456
5. ,, ,, ,, 456
6. ,, ,, ,, 469
7. पद्मावत–जायसी, पृ. 460
8. ,, ,, ,, 471
9. ,, ,, ,, 480
10. ,, ,, ,, 481
11. ,, ,, ,, 481
12. हिंदी साहित्य का इतिहास, नगेंद्र 1[illegible]7

सूरदास और उनका युग : चंद आक्षेप

शरेशचंद्र चुलकीमठ

महान कवि अपने युग का वक्ता ही नहीं व्याख्याता भी होता है। अपने समय से जुड़े रहकर भी वह उसकी परिधि को लांघने का प्रयास करता है। मतलब, अपने युग की मांग की पूर्ति का प्रयास तो वह करता है लेकिन वह उसकी सीमा नहीं हो सकती। महान साहित्यकार की यह पहली शर्त होती है कि वह युगीन परिस्थितियों से पूर्णतया परिचित हो। यहाँ 'परिचित होने' का मतलब समकालीन बोध को निजी परिवेश और निजी स्तर पर आत्मसात करने से है। इसके अभाव में वह युग को कोई संदेश दे नहीं सकेगा। किसी कृति का महत्त्व उसमें प्रतिपादित मूल्यो के कारण होता है और उसमें निहित संदेश के कारण होता है। कवि की अनुभूतियाँ जितनी गहरी होंगी और उसकी दृष्टि जितनी सूक्ष्म एवं व्यापक होगी उसी अनुपात में उसकी महत्ता आँकी जायेगी। जो कवि महत्तर मूल्यों की स्थापना करेगा और महान संदेश देगा वह स्थाई गौरव का अधिकारी होगा और उसकी रचनाएँ 'कालजयी' कहलायेंगी। इस दृष्टि से हिन्दी साहित्य के मध्य युग ने जितने कवियों को जन्म दिया है उनमें सूरदास भी एक माने जाते हैं।

सूर के युग को शास्त्रों की दृष्टि से आचार्य हजारी प्रसाद द्विवेदी ने 'टीका युग' कहा है।[1] इसी युग में भारी संख्या में शास्त्रों के भाष्यों, टीकाओं की रचना हुई। इस कार्य के पीछे युग की विकट समस्या से जूझने का प्रयास दृष्टिगोचर होता है। मुसलमानों के पहले सैकड़ों जातियाँ यहाँ आयीं और हिन्दू धर्म ने उन सब को पचा लिया। नई-नई जातियाँ अती रहीं और नई नई समस्याएँ खडी होती रहीं। उन्हें सुलझाने के लिए शास्त्रकार नई नई स्मृतियों एवं पुराणों की रचना करते रहे। लेकिन जब मुसलमान आए तब भारतवर्ष में विकट समस्या उत्पन्न हुई। मुस्लिम संसकृति को हिन्दू संस्कृति पचा नही सकी क्योंकि वह अत्यंत सशक्त थी। और उसमें भारतीय संस्कृति के बिलकुल विरोधी उपादान थे। इस संघर्षमय स्थिति में एक नई व्याख्या प्रस्तुत करने के लिए स्मृतियों और पुराणों पर नई टीकाएँ लिखी जाने लगीं। उस समय वेदांत, न्याय, व्याकरण, मीमांसा, ज्योतिष, वैद्यक आदि की मौलिकता समाप्त हो गयी थी। अतः फिर से उनमें नवीन प्राण-प्रतिष्ठा करके हिन्दू संस्कृति के वास्तविक स्वरूप को बनाए रखने तथा उसे दर्शाने का प्रयास किया गया। इस संदर्भ में आचार्य हजारीप्रसाद द्विवेदिजीने मौलिक प्रश्न उठाए हैं कि – वह विकट समस्या क्या थी ? सूरदास के अध्ययन से उस विकट समस्या पर कुछ प्रकाश पडता है या नहीं ? क्या सूरदास स्वयं एक शक्ति थे जो भारतीय संस्कृति की रक्षा का प्रयत्न कर रहे थे ?[2] इन प्रश्नों के उत्तर भी विद्वान् आलोचक ने दिये हैं कि – "सूरदास शायद ही कहीं ऐसी बात कह गये हों जो उस युग की तात्कालिक परिस्थिति पर प्रकाश डाले। कारण यह है कि वे किसी युग विशेष के आदमी नहीं थे। परंतु सामाजिक परिस्थिति कुछ इस

प्रकार जटिल और विषम हो उठी थी कि कहीं कहीं सूरदास के पदों में उसकी ओर एक अस्पष्ट इंगित मिलता है।"[3] इस कथन पर विचार करना जरूरी है।

सूरदास मध्यकालीन वैष्णव भक्त कवियों में विशिष्ट स्थान रखते हैं। उनका जन्म ईसा की पन्द्रहवीं शताब्दी के अंत में हुआ था और सोलहवीं शताब्दी के मध्यभाग तक वे जीवित रहे। जिस परिवेश में वे पले और जिन परिस्थितियों से गुजरे उन पर दृष्टिपात करना आवश्यक है। उनके युग को घोर अंधकारमय युग कहा जा सकता है। भारत में मुगल शासन उत्तरोत्तर उत्कर्ष की और अग्रसर था। भारतीय जनता विदेशी सत्ता से आतंकित थी। जीवन के हर क्षेत्र में विधर्मियों का आधिपत्य रहा। हिन्दू जनता ने आराध्य देवताओं की मूर्तियों को खंडित होते देखा, मंदिरों को ढहते हुए देखा और अपनी बहु–बेटियों को रक्षा हेतु गुहार करते हुए देखा। उसने देखा कि उसके बंधुओं को जबर्दस्ती दूसरे धर्म में दीक्षित किया जा रहा है। इस अराजक शासन की प्रभुता के नीचे दबे हिन्दू समाज के सामने अस्तित्व का संकट उत्पन्न हुआ था। जनता विवश थी। अपने प्रभु की रक्षा करने में अपने को असमर्थ और असहाय समझती थी। वैसे तो यह कहा जाता है कि अकबर के शासन काल में भारत में शांति का वातावरण था। लेकिन वह 'शांति' जनता की संतुष्टि का परिणाम न थी बल्कि उसकी निस्पंदता, जडता और निष्क्रियता का परिणाम थी। राजनीतिक क्षेत्र में तो जनता को समझौता कर लेना पडा। लेकिन धार्मिक क्षेत्र में ऐसा न हो सका और विधर्मियों के आगे यहाँ की जनता समर्पित नहीं हुई इस प्रकार भारतवर्ष की आत्मा पराजित हुई थी अवश्य लेकिन उखड़ी नहीं थी। इसी को लक्ष्य करके रवीन्द्रनाथजी ने एक जगह कहा था "...भारत वर्ष की एक अपनी साधना है, वह है उसके अंदर की चीज"[4] उसी चीज ने संभवतः यध्ययुग में रामानंद, वल्लभ, चैतन्य, कबीर, तुलसी, मीरा, तुकाराम और सूर आदि महापुरुषों को जन्म दिया है। जिस युगने इन्हें जन्म दिया उस युग को इन्होंने क्या दिया? इसका मूल्यांकन करना आवश्यक है। कोई भी कवि काल–सापेक्ष रहकर ही कालातीत हो सकता है। अपने युग के ताप को, पीड़ा को, उत्थान-पतन को, साधना को वाणी दे कर ही वह इस धरती के ऋण से उऋण हो सकता है। इस दृष्टिसे सूरदास के युग को दृष्टि में रखते हुए उनके साहित्य का मूल्यांकन करना समय की मांग कही जा सकती है।

सूरदास जिन विषम राजनीतिक परिस्थितियों में पले और बडे हुये उसकी झांकी प्रस्तुत की गयी है। यह सजमुच परम आश्चर्य की बात है कि सूर–काव्य में कहीं भी उस स्थिति का वर्णन नहीं मिलता। यह तो कहा नहीं जा सकता कि सूरदास उन परिस्थतियों से अनभिज्ञ थ। तब यह प्रश्न खडा होता है कि उन्हेंने उस ओर ध्यान क्यों नहीं दिया? यह विचारणीय है। विद्वान आलोचकों ने इस प्रश्न का उत्तर देने का प्रयास किया है। उनके अनुसार– "सूरदास भक्त थे, भक्त की असीम क्षमता और भक्त की आनंददायिनी शक्ति का उन्हें पूरी तरह बोध था। सगुण भक्ति का आधार ग्रहण करनेवाले भक्त के लिए मानवीय क्लेशों का कोई महत्व नहीं होता। मानवद्वारा दिये जानेवाले क्लेश सगुण भक्त की दृष्टि से अपेक्षणीय होते हैं। मानव द्वारा उत्पन्न समस्त कष्ट–क्लेश, द्वेष, दया पर आधृत होने के कारण प्रेम, माधुर्य, अनुरंजन आदि से रहित होतें हैं। अतः प्रेमी भक्त को ईर्ष्या-द्वेष

से उत्पन्न इन क्षणिक विकारों पर ध्यान देने की अवश्यकता नहीं होती। सूरदास आदि भक्त महात्माओं का राजनीतिक विषमताओं के प्रति उपेक्षा बुध्दि रखने का यही कारण था...."[5] यह भी विचारणीय है कि क्या यह प्रश्न का सीधा उत्तर न हो कर तर्क तो नहीं है ?

इसमें कोई संदेह नहीं है कि राजनीति से कोई भी क्षेत्र अछूता नहीं है। यह आज के संदर्भ मे कही गयी बात नहीं है। जब से मानव समाज का संघटन हुआ है तब से सामाजिक धार्मिक व्यवस्थाओं में राजनीति प्रच्छन्नरूप में ही क्यों न हो अंतर्व्याप्त रही है, भले ही वह अलग अलग परिवेश में अलग-अलग रूप क्यों न धारण करती रही हो। हाँ, यह भी सत्य है कि राजनीतिक परिस्थितियों का प्रत्यक्ष प्रभाव धार्मिक एवं सामाजिक परिस्थितियों से थोडा भिन्न हीता है। सूरदास जिस समाज में रहे उन पर अनेक धार्मिक संप्रदायों और चिंतन-धाराओं का अमिट प्रभाव पडा था। सूरदास ने सहजयान, नाथपंथ, निर्गुणपंथ आदि के प्रति उपेक्षा भाव प्रकट किया है। उन्होंने एक जगह तत्कालीन समाज पर दृष्टि डाली है, ऐसे समाज पर जिसके सामने कोई आदर्श नहीं था। लोग खाते-पीते, हंसते-रोते, सोते-जागते एक दिन मर जाते। धार्मिक प्रवृत्तिवाले व्यक्ति मंदिर बनवाते, यज्ञ करते, ब्राह्मणों और साधुओं को भोजन देते। धनी आदमी गौरव का अधिकारी होता। विलासिता ही उसका कर्तव्य था। कवि-गण और भाट उसकी यशोगाथा गाते। परिवार में हमेशा कलह बना रहता। जब तक इंद्रियाँ साथ देतीं सुख था और उनके शिथिल होते ही अपनी ही संतान की उपेक्षा का शिकार होता। इस प्रकार समाज में विलासिता का बोलबाला था। अपने समाज की इस विलासी प्रवृत्तिका और जीवन की विफलता का वर्णन सूरने एक जगह किया है अवश्य। यथा-

"चौपरि जगत मढ़े जुग बीते।
गुन पाँसा क्रम अंक चार गति सारि न कबहूँ जीते।
दिसि फर चार मनोरथ घर घिरि फेरि फेरि गुन आवै।
काम क्रोध मिलि लोभ संग में खेलत हारि न पावै।।
.. ..
....
बालक तरुण बिरधअधजर जर जिति सारी ढिग ढारी।
सूर एक यों नाम बिना नर फिरि फिरि बाजी हारी "[6]

इस प्रकार सूरने मनुष्य की विफलता की प्रथम सीढ़ी मानी- "आलिंगन-चुंबन, परिरंभन, नखछत चारु परस्पर हाँसी" मनुष्य जीवन की विफलता का, समाज की पतनावस्था का इतना हृदयग्राही वर्णन अन्यत्र दुर्लभ है। किन्तु फिर भी उसमें यथार्थ से सीधे साक्षात्कार करने का प्रयास नहीं है। समाज विलासिता में डूबा हूआ था- यह यथार्थ है अवश्य। लेकिन उसको जन्म देनेवाली परिस्थितियों का आकलन उन्हेंने नहीं किया और उनमें कारणों की खोज नहीं की। अलावा इसके, युगीन यथार्थ का संबंध जन साधारण लोगों से था। वह यथार्थ कुछ और था।

समाज में कुछ राजाओं ओर बादशाहाओं के कृपापात्रों को छोड़कर अधिकांश जनता दारिद्रय्, निराशा और अज्ञान से ग्रस्त थी । ''.....अधिकांश जनसाधारण का जीवन राजाओं और अधिकारी जनों की सुख-समृद्धि के साधन जुटाने में ही व्यतित होता था । वे परिश्रम भी करते थे तो वह अपने सुख या आवश्यकता-पूर्ति के लिए न हो पाता था । क्योंकि वह सब कुछ उस युग के शक्ति संपन्न जनों के बहते विलास की महाधारा में बहकर मिलना जाता था और इस प्रकार जनसाधारण सतत आतंक दुर्दशा और गरीबी में जीवन व्यतीत कर रहा था । यद्यपि भूमि उर्वर थी पर अपनी विवशता और साधनहीनता के कारण उससे लोग अच्छी उपज नहीं प्राप्त कर पाते थे और सामन्य जनता का जीवन करुणा और वेदना से भरा हुआ था क्योंकि राजा प्रजा के लिए नहीं वरन् प्रजा राजा के लिए थी । धनी और शासक-समुदाय की स्वार्थपूर्ण असामाजिक लिप्सा और शक्ति के दुरुपयोग के कारण साधारण जनों का जीवन दुख और शोक का आवास था, जिसका परिणाम दरिद्रता, आचरणहीनता, आत्म-विश्वास की कमी, जीवन के प्रति उदासीनता और निर्वेद एवं अतिशय ईश्वरोन्मुखता थी ।''....[7]

यह था यथार्थ । दहकता हुआ यथार्थ ! यह भी सच है कि भक्तिभावना को जागरित होने केलिए पर्याप्त कारण इसी में मौजूद थे । लेकिन सवाल यह है कि सूरदास इस यथार्थ को कहाँ तक पकड़ पाये ?

वैसे तो सूर सागर में लोकजीवन के बारीक रेखाओं से अंकित जीवंत चित्र मिलते हैं । लगता है सूर की चेतना लोकमानस के साथ एकाकार हो गयी है । उसमें ब्रज-संस्कृति अपने सारे वैभव के साथ उपस्थित हुई है । सूर ने ब्रज के रहन-सहन, रीति-रिवाज, आस्था-विश्वास, विविध आभूषण-प्रसाधन और अलंकरण सामग्री, आमोद-प्रमोद, खेल-कूद, व्यवसाय, दैनिक कार्यक्रम आदि का विषद एवं चेतोहारी यथार्थ वर्णन किया है – जो निस्संदेह साधारण ब्रजवासियों के जीवन का अभिन्न अंग रहा है । इस प्रकार लोक जीवन की अभिव्यक्ति कृष्ण की शैशवोचित क्रीडाओं एवं यौवनावस्था की रंगरेलियों के उतार चढाव के अंकन में हुई है जो सुंदर मनमोहक तथा महान भी है – इसमें कोई संदेह नहीं । ऐसे कविने इस सब की तह में स्थित पीड़ा से छटपटाती हीन-दीन आत्मा के करुण क्रंदन को कैसे नजर अंदाज किया ?

इसका उत्तर संभवतः सूरदास में नहीं अपितु उस काव्य परंपरा में मिलेगा जिसका प्रतिनिधित्व वे करते हैं । जहाँ तक अभिव्यक्ति का संबंध है वह संस्कृत-काव्य की रूढियों से प्रभावित रही । जहाँ अनुभूति गहरी थी वहाँ अभिव्यक्ति की रूढियाँ गौण तो हुई लेकिन नई उद्भावनाएँ संभव नहीं हो सकीं । वाल्मीकि से जयदेव तक की अभिव्यक्ति की जो मर्यादाएँ निश्चित हुई उन्हीं के घेरे में रह कर काव्य-सृष्टि की जाती रही दूसरी ओर भावना और वस्तु के क्षेत्र में सामंतवादी दृष्टि जड़ीभूत हो गयी थी । भारत वर्ष में सामंतवादी व्यवस्था का प्रभाव अन्य कई देशों की अपेक्षा अधिक समय तक रहा है । आज कुछ वर्ष पूर्व तक देश के कई कई खंडों में यह व्यवस्था ज्यों की त्यों चल रही थी । भारतेंदु के काल तक हमारी काव्य परंपरा उस व्यवस्था के संस्कारों से मुक्त होने केलिए प्रयत्नशील

नहीं हुई। सामंतवादी जीवन-दृष्टि ने ही शताब्दियों तक हमारी काव्य-चेतना केलिए असाधारण को जीवन का मानदंड बनाए रखा। .....हर प्रदेश और काल की काव्य-चेतना तबतक अपने आस-पास की व्यवस्था के मानदंड को स्वीकार किए चलती है, जब तक कि आसपास के जीवन में ही आमूल क्रांति की भावना जन्म नहीं लेती। यह तो ऐतिहासिक सत्य है कि हिन्दी काव्य के उदयकाल से रीति काल के अंत तक अनेकानेक राजनीतिक परिवर्तन होने पर भी ऐसी आमूल क्रांति का अवसर नहीं आया..... इसीलिए चरित्रनायक के गौरव को प्रतिष्ठित करने केलिए उसमें प्रायः सभी उदात्त गुणों का आरोप वस्तु, व्यापारादि के वर्णन में अतिशयोक्ति, लोकोत्तर की भावना, कल्पनाश्रित बिंबविधान तथा ऐसी बहुत सी बातें इस परंपरा के अंतर्गत सामान्य दिखाई देती हैं।[8] सूर इसलेलिए अपवाद नहीं है। अतः उनमें युगीन परिस्थितियों से सीधा संबंध स्थापित कर के नये संदर्भों की खोज करने की अपेक्षा परंपरागत संस्कारों में लिपटे हुए संपर्भों को ही नये रूप आकार देने की प्रवृत्ति अधिक दिखाई देती है।

सूर के समग्र काव्य को दृष्टि में रखते हुए यह कहा जा सकता है कि उनका काव्य अनुभूति प्रधान है। उसमें गहन चिंतन की कमी है, लोकादर्श की भावना का अभाव है। हाँ उनकी अनुभूति में गहराई है और व्यापकता भी। लेकिन वह अनुभूति उस धरातल को भूल जाती है जिसकी वह उपज है और उन परिस्थिनियों के विविध आयामों का स्पर्प नहीं करती जिनके आश्रय में वह पली है। गहरी और व्यापक अनुभूति का अर्थ है उसका किसी भी क्षेत्र में अपनी संपूर्णता में व्याप्त कर लेना। इस दृष्टि से सूर अद्वितीय हैं कि उन्होंने वात्सल्य और अनुराग के क्षेत्र में प्रायः सभी स्थियों को संपूर्णता में उपस्थित किया है। उनकी बिंब योजना बड़ा ही मनोहरी है। और वह व्यंजना लिए हुए है। जिस परंपरा के अंतर्गत इनके काव्य की सृष्टि हुई है उसकी एक विशेषता रही है सौंदर्यानुभूति। इसके अतिरिक्त उस परंपरा की जो बड़ी विशेषना रही है– वह है लोक कल्याण की भावना। यह भावना सिद्ध-साहित्य और काव्य से होती हुई इस काल तक आयी थी। वस्तुतः लाकश्रेय की भावना को लेकर ही भाषा-काव्य का उदय हुआ था और लोकहित के साथ ही कवि का अनिवार्य संबंध चला आ रहा था। सूर के काव्य में यह पक्ष विकसित नहीं हुआ है। अतः परंपरा के अंतर्गत अपना विशिष्ट स्थान रखते हुए भी इनका कृतित्व उस परंपरा का पूरा प्रतिनिधित्व नहीं करता।[9]

निष्कर्ष रूप में यह कहा जा सकता है कि सूरदास की भक्ति-भावना, कल्पनाविलास, गीतिकला, बिंबयोजना, अलंकार वैचित्र्य, श्रृंगार-भाव की गरिमा, वात्सल्य-भाव की उदात्तता आदि पर विस्तृत विवेचन, विश्लेषण हुआ है। सूरदास को 'वात्सल्य रस के सम्राट', 'श्रृंगार के चक्रवर्ती'. 'साहित्य के सूर्य', 'भक्ति के धनी' आदि उपाधियों से विभूषित करके उन्हें महान कवि के पद पर बिठाने के प्रयास हास्यास्पद सिद्ध होंगे। क्योंकि साहित्यालोचना के क्षेत्र में आज ऐसी उपाधियाँ अपना अर्थ खो चुली हैं। सूर काव्य का वास्तविक मूल्यांकन युगीन परिप्रेक्ष्य में करना समीचीन होगा ताकि युगीन यथार्थ से सीधे सक्षात्कार संभव हो। युगीन सत्य किसी भी बडे कवि से बड़ा होता है।

हमारा संबंध कवि की वैयक्तिक उपलब्धियों से बढ़कर युगीन सत्य से, युगीन यथार्थ से है– इसमें कोई संदेह नहीं। अतः आज यह आवश्यक है कि सूर साहित्य का फिर से नवमूल्यांकन हो ताकि कवि के साथ और कवि के युगीन यथार्थ के साथ न्याय किया जा सके।

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सूर का रामकाव्य

नन्दिनी गुंडूराव

भक्तिकाल में तुलसीदास के बाद सूरदास का ही नाम सर्वप्रथम लिया जाता है लेकिन 'साहित्यकला का परिष्कार और पुरस्कार करनेवाले काव्य के रचयिता महाकवि सूरदास का रामकाव्य उसीप्रकार उपेक्षित और अलक्षित रहा है जिसप्रकार महाकवि तुलसीदास का कृष्ण-काव्य ! तुलसी ने कहा है–

हरि अनन्त, हरिकथा अनन्ता,
कहहिं, सुनहिं, सभुझहिं स्त्रुति संता ।
रा. च. मा.

हिन्दीसाहित्य परंपरा में रामकथा के गायक और पुरस्कर्ता अनेक साहित्यकार रहे हैं । सूरदास भी इसी प्रसिद्ध, समृद्ध और पुनीत परंपरा के कवि थे । उनके रामकाव्य विषयक छंदों को 'राम-चरितावली' नाम दिया गया है । परिपाटी का सफल और सार्थ अनुकरण-अनुगमन करते हुए रामकथाविषयक अपने दृष्टिकोण को सूर-सारावली में स्पष्ट करते हुए उन्होंने कहा है–

सतकोटि रामायन कीनों तऊ न लीन्हों पार ।
कहयो वसिष्ठ मुनि रामचन्द्र सों रामायन उच्चार ।
कागभुसुंडि गरून सों भाष्यों रामचरित अवतार ।
सकल वेद अरू सास्त्र कह्यो है रामचन्द्र जस सार ।
कुछ संछेप सूर अब बर्नत लघुमति दुर्बल बाल ।
यह रसना पावन के कारन मेटन भव जंजाल ।

वल्लभाचार्य के सत्संग में आने से पहले सूरदास ने राम के प्रति अपनी दास्यभक्ति प्रकट की थी और बाद में वल्लभाचार्य के कहनेसे उन्होंने कृष्ण के प्रति सख्य एवं माधुर्य भक्ति की अभिव्यंजना की । कहा जाता है कि अपने जीवन काल में सूर और तुलसी चित्रकूट में मिले थे, इस मिलन ने दोनों को एक दूसरे से प्रभावित किया होगा । ये दोनों भक्त एकाग्रही नहीं थे इनकीउपासना में इनके युगतक विकसित सभी उपासना पद्धतियों के उपादेय तत्त्व प्राप्त होते हैं । इन सन्तों ने जहाँ-जहाँ भी सत्य, पवित्रता तथा मंगल भावना दिखाई दी उसको बटोर लिया था तथा असत्य, अपवित्र, और असंगत का परित्याग किया था । इसी पद्धती के आधार पर सूर की समन्वय साधनामें कृष्ण की प्रधानता रहते हुए भी राम, विष्णु, शिव इत्यादि देवताओं ने स्थान पाया है । विष्णु के अवतार माने जाने के कारण राम और कृष्ण को कृष्णभक्ति शाखा में भी अधिक महत्व दिया गया है । इसीकारण सूरदास भी श्रीराम और श्रीकृष्ण में कोई अन्तर नहीं मानते । यही स्थिति सीता और

राधा की भी हैं। सीतामें ऐश्वर्य का प्राधान्य है और राधा में प्रेम का प्रामुख्य दोनों में मौलिक भेद होते हुए भी सूरदास सीता और राधा में कोई पार्थक्य स्वीकार नहीं करते।

प्रेरणा

सूर के युग में ब्रजक्षेत्र में रामकथा का पर्याप्त प्रचार, प्रसार तथा सम्मान था। अपनी युगीन चेतना से सूर अछूते नहीं रह सके। रामकथा का वर्णन कर उन्होंने युगधर्म से सीधा नाता जोडा था। इसीप्रकार तुलसीदास ने कृष्णगीतावली लिखी थी। सूरकी अनन्य कृष्णभक्ति के कारण उनका रामकाव्य सर्वथा विस्मृत त्यक्त, उपेक्षित, अलक्षित -सा रहा लेकिन उनका राम काव्य भावपक्ष और शिल्पपक्ष दोनों दृष्टियों से उत्कृष्ट तथा प्रभावाभिव्यंजक है।

सूर के रामकाव्य का स्वरूप

सूरदास द्वारा रचित 'सूर-सागर' तथा 'सूर-सारावली' में राम कथा पाई जाती है। महाप्रभु वल्लभाचार्य के कहनेपर संत सूरदास ने श्रीमद्‌भागवत के आधारपर 'सूरसागर' के पदों की रचना की। श्रीमद्‌भागवत में रामजन्म की कथा नवम स्कंध के दशम अध्याय में वर्णित है। इसमें रामावतार से लेकर उनके राजसिंहासनारूढ होने तक के आख्यान को कुल पचपन श्लोकों में बाँधा गया है। सूरदास ने भी प्रायः इसी का अनुकरण करते हुए नवम स्कंध में रामावतार की कथा के आधारपर गेय पदों की रचना की है। सूरसागर[1] के प्रथम खंड के नवम स्कंध के अन्तर्गत पद ४५९ से ६१६ तक रामकथा मिलती है और इसीके साथ नवम स्कंध की प्रायः परिसमाप्ति भी हो जाती है। सूर ने कुल मिलाकर १५८ पदों में रामकथा गाई है। 'रामावतार' से कथा का श्रीगणेश इस प्रकार होता है –

> हरि हरि, हरि हरि सुमिरन करौ।
> हरि-चरनारबिंद उर धरौं।
>
> जय अरु बिजयपारषद दोइ। बिप्र सराप असुर भए सोइ।
> एक बराह रूप धरि मारयौ। इक नरसिंह-रूप संहारयौ।
> रावन-कुंभकरन सोइ भए। राम जनम तिनकैं हित लए।
> दसरथ नृपति अजोध्या राव। ताकैं गृह कियो आविर्भाव।
> नृप सौं ज्यों सुकदेव सुनायौ। सूरदास त्यौंहि कहि गायौ।

और इसकी इतिश्री इसप्रकार होती है–

> "बिनती किहीं बिधि प्रभुहिं सुनाऊँ?"

इन १५८ पदों में बालकांड की घटनाएँ पंद्रह पदों में, अयोध्याकांड की घटनाएँ छब्बीस पदों में, अरण्यकांड की बारह पदों में, किष्किधा कांड की छः पदों में, सुन्दरकांड की

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1. काशी नागरि प्रचारिणी सभा : सं. आचार्य नन्ददुलारे बाजपेयी

बत्तीस पदों में, लंका की सदसठ (६७) पदों में वर्णित की गई हैं। ये सभी पद केदारौ, मारू, सारंग, धनाश्री, कान्हेरौ, मलार आदि अलग अलग राग-रागिनियों में लिखे गए हैं। इसमें उत्तरकांड नहीं मिलता। नवम स्कंध के इन १५८ पदों के अतिरिक्त सूरसागर में प्रायः ९८ पदों में राम की चर्चा प्रत्यक्ष वा परोक्ष रूपसे पाई जाती है। (सूरसागर पद संख्या ३, १३, १८, २५, २६, ३४, १८० से १८२ तक आदि) कई स्थानों पर सूर ने कृष्ण के स्थानपर राम का ही नाम लिखा है। वयों कि उनके लिए दोनों में कोई फरक नहीं है। लेकिन तुलसी में यह बात नहीं मिलती।

'सूर सारावली' में रामकथा

रघुकुल-बंस चतुर चूडामनि पुरुषोत्तम अवतार।
दसरथ के गृह जन्म लियो हरि राम रूप सुकुमार।।

इस १४० वें छंद से शुरू होती हैं ओर उसकी समाप्ति–

सूर समुद्र की बूंद भई यह कवि बरनन कह करि हैं।
कहति चरित रघुनाथ सरस्वति बौरी मति अनुसरि है।
अपने धाम पढाय दिये तब पुरवासी सब लोग।
जै जै जै श्रीराम कल्पतरू प्रगट अजोध्या भोग।।

इस ३१५–१६ वें छन्दपर होती है। इसप्रकार सूर-नारावली में कुल २७६ छंदों में रामकथा गाई गई है। इसमें धनुष-भंग प्रसंग २०६ से २२६ तक के छंदों में है। बनवास प्रसंग २४२ से २४६ तक के छंदों में वर्णित है।

इस तरह सूरदास ने रामकथा के पारंपारिक रूप को ही ग्रहण किया है। तुलसी का विस्तार और सर्वांगीणता उनमें नहीं आ सकी है, क्योंकि रामकथा उनका अभीष्ट नहीं है अतः सूत्ररूप में संकेत करते हुए उन्हों ने रामकथा पूरी की है।

सूरदास ने रामकथा में किसी भी मौलिकता का या नवीन प्रसंगोद्भावनाओंका परिचय नहीं दिया है। कथा में उन्होंने अपनी तरफ से न कुछ जोडा है और न कुछ तोडा ही है। चरित्रांकन की ओर भी उनका विशेष ध्यान दिखाई नहीं देता। कथा में शृंखला और क्रमबद्धता दोनों होनेपर भी उसे प्रबंधात्मक नहीं माना जा सकता। सूरदास ने मुक्तकों के बिखरे मोतियों से ही रामकथा को चरितार्थ किया है।

सूर के रामकाव्य का मूल्यांकन करसे हुए डा. ब्रजेश्वर लिखते हैं कि "रामकथा संबंधी सूरदास के जितने पद मिलते हैं। उन्हें देखकर स्पष्ट हो जाता है की राम की कथा पूर्वाधार प्रसंग के साथ कहना उनका अभीष्ट नहीं है और न ही कथा के जिन स्थलोंपर उनकी पदरचना मिलती है वे स्थल कथानक की दृष्टि से उसके प्रधान अंग कहे जा सकते हैं। उन्होंने भावों की मार्मिकता की दृष्टि से ही कथानक के स्थलों को चुना और उस चुनाव में अपनी व्यक्तिगत भावानुभूति के ही आधारपर निर्णय किया। इन पदों में ऐसे भी थोडे से पद

मिलते हैं, जिनमें कथा के इतिवृत्त को मिलाने का प्रयास दिखाइ पडता है, क्योंकि उनमें भावोत्कर्ष का अभाव औीर इतिवृत्तात्मकता की प्रचुरता हैं। वैंसे देखा जाय तो इस प्रकारके पद प्रायः मार्मिक अभिव्यजनावाले पदों के संदर्भ को भरनेके लिये लिखे गए जान पडते हैं।

सूरदासजी ने 'सूरसागर' की रचना के लिए श्रीमद्भागवत को आधारमात्र बनाया है। भागवत के अनुसार ही सूरसागर भी बारह स्कंधो में विभाजित है। उसमें वर्णित कथाक्रम भी श्रीमद्भागवत के क्रम का ही अनुकरण करता है लेकिन पद की गेय शैली के भावात्मक प्रवाह में सूरका भावुक हृदय जगह-जगह पर बह गया है। इन पदों में कई जगह इतिवृत्तात्मकता भी आ गई है। जहाँ की शैली इतिवृत्तात्मक है वहाँ सूर ने श्रीमद्भागवत के घटनावर्णन की इतिवृत्तात्मकता का हवाला देकर "सूर कह्यौ भागवतनुसार (सूरसागर : पद ४०१), कहे कछुक गुरू कृपा तें श्रीभागवत अनुसार (सूरसागर : पद ३७९) कहकर पदों की समाप्ति कर अपने द्वारा श्रीमद्भागवत की इतिवृत्तात्मक शैंली के अनुसरण की सूचना दी है। जिन पदों में भागवत की यह इतिवृत्तात्मकता नहीं है वहाँ सूर का भावप्रवाह सागर की लहरों के समान तरंगित हो उठा है। इन पदों में श्रीमद्भागवत का हवाला नहीं है यहाँ भावतरंग की उच्चसीमा ही चित्रित हुई है। इस दृष्टिसे सूरसागर के नवम स्कंध के रामावतार से सम्बन्द्ध पदों को देखा जाय तो लगता है कि रामावतार से सम्बद्ध प्रथम पद को अगर छोड दिया जाय तो शेष एक सौ सत्तावन पद भावात्मक हैं। आलोचकों ने सूरदास के रामकाव्य में रामजन्म, बालकेलि, धनुभंग, केवट-प्रसंग, पुरबधु प्रश्न, भरत-भक्ती, सीता हरण पर राम-विलाप, हनुमान द्वारा सीता की खोज, हनुमान-सीता-संबाद, रावण-मंदोदरी-संवाद, लक्ष्मण शक्तिपर राम विलाप, हनुमान का संजीवनी लाना, सीता की अग्नि परीक्षा और राम के अयोध्या प्रवेश को भावपूर्ण मार्मिक स्थलों के रूपमें स्वीकार किया है। यहाँ पर एक-दो उदाहरणों से यह स्पष्ट हो जायेगा।

केवट प्रसंग में सूर कहते है :

नौका हौं नाहीं लै आऊँ।
प्रगट प्रताप चरन कौ देखों, ताहि कहाँ पुनि पाऊँ ?
कृपासिंधु पै केवट आयौ, कँपत करत सो बात।
चरन परसि पाषान उडन है, कत बैरि उड़ि जात ?
जो यह बधू होई काहू की, दाऊ स्वरूप धरे
छूटै देह जाइ सरिता तजि पग सौं परस करे।
मेरी सकल जीविका यामें, रघुपति मुक्त न कीजै।
सूरदास चढ़ौ प्रभु पाछे, रेनु परवारन दीजै।

सूरसागर, ४८५

इसी को तुलसी ने कवितावली में केवल चार पांक्तियों में बडी मार्मिकता से तथा सरसता से इस तरह प्रस्तुत किया है–

रावरे दोषु न पायन को, पगधूरि को भूरी प्रभाऊ महा है।
पाइन तें बन-बाहन काठ को कोमल है, जलु रवाइ रहा है।।
पावन पाय पखारि कै नाव चढाइहौं, आयसु होत कहा है ?
तुलसी सुनि केवट के बर बैन हँसे प्रभु जानकी ओर ह हा है।

कवितावली 2/७

'ग्रामवधु प्रश्न' के अवसर पर सूरदास की सीता 'अभिधा' से काम लेती कहती है.

कौन बरन तुम देवर सखिरी, कौन तिहारौ नाथ ?
कटि तट पट पीतांबर काछे, धारे धनु-तुनीर।
गौर बरन मेरे देवर सखि, पिय मम स्याम सरीर

सूरसागर, ४८८

लेकिन तुलसी की सीता चतुराई से उत्तर देती हुई 'व्यंजना' का वैभव निखारती हुई कहती है,

पूछति ग्रामवधू सिय सों 'कहौ साँवरे-से, सखि रावरे को है ?
सुनि सुन्दर बैन सुधारस-साने, सयानी हैं जानकी जानी भली।
तिरछे करि नैन, दे सैन,, तिहैं समुझाई कछु मुसकाइ चली।

कवितावली 2/21–22

सूरदास की सीता अधिक स्पष्ट और यथार्थवादिनी है। तुलसी की कुलमर्यादा का रंग उसपर नहीं चढा है। सूरदास ने मार्मिक स्थलों के अंकन में भावोद्रेक तथा सहृदयता से काम लिया है। वियोग व्यथा को तुलसी से अधिक सूर ने खुले मन से, मनोवैज्ञानिक ढंग से अभिव्यक्त किया है। इसी लिए उनकी सीता मर्यादावादी सीताकी नक्ष्मण-रेखा का उल्लंघन करती हुई, भ्रमरगीत की गोपियों की याद दिलाती हुई कहती है :

सुनु कपि, वे रघुनाथ नहिं ?
जिन रघुनाथ पिनाक पितागृह तोरयौ निमिषमहीं।
जिन रघुनाथ फेरि भृगुपति-गति डारी काटी तहीं।
जिन रघुनाथ–हाथ खर-दूषन-प्रान हरे सरहीं।
कै रघुनाथ तज्यौ प्रन अपनौ, जोगिनी दसा गहीं ?
कै रघुनाथ दुखित कानन कै नृप भए रघुकुल हीं।
कै रघुनाथ अतुल बल राच्छस दसकंधर डरहीं ?
धाडी नारि बिचारि पवनसुत, लंकबाग बसहीं।
कै हो कुटिल, कुचील, कुलच्छनि, तजी कंत तबहीं
सूरदास स्वामी सौं कहियौ अब 'बिरमहि' नहिं।

सूरसागर ५३५

अपनी असहायता से उत्पन्न खीझ की उलाहनों में अभिव्यक्ति, राम के आकर न छुडानेकी बातपर मन में उठनेवाली तरह तरह की शंकाएँ, राम के प्रति अपनी अनन्य प्रीति, निष्ठा दर्शानेवाली इतनी सुन्दर, स्पष्ट, उलाहनों से भरी, व्यंग्यपूर्ण और मनोज्ञ बातें तुलसी की सीता कभी सोच भी नहीं सकती, इन को कहने की बात तो दूर ही रही। सूर के पास वियोगिनी सीता को पहचाननेवाला, अत्यंत संवेदनशील तथा भावुक हृदय था। तुलसी की सीता जगन्माता है लेकिन सूर के हाथ में पडकर वह अधिक यथार्थवादिनी बन गई है। अपने वन गमन का कारण कहती हुई वह स्पष्ट रूप से कह देती है कि :

> सासु की सौति सुहागिन सौ सखि, अतिहीं पिय की प्यारी।
> अपने सुत कौं राज दिवायौं, हमकौं देश निका ी।
>
> सूरसागर पद ४८८

सूर की सीता तुलसी की सीता से कहीं भी मेल नहीं खाती। कहा जाता है कि वह तुलसी की गरिमा को प्राप्त नहीं कर पाई है। लेकिन तुलसी ने सीता को इतने ऊँचे आसन पर बिठाया है कि वह देवी ही बन गई है। सूर ने यथार्थ दृष्टि से सीता का बड़ा ही सुंदर मनोवैज्ञानिक चित्रण प्रस्तुत किया है। कभी कभी उसके वचनों को सुनकर भ्रमरगीत की गोपियों की याद आ जाती है। सीता को सूर ने जिस ढंग से चित्रित किया है वह अधिक स्वाभाविक, सहज औंर यथार्थ लगता है। एक सामान्य-सी स्त्री भी अपने हृदय को सीता में स्पंदित होते हुए महसूस करती है।

सूर का रामकाव्य मुक्तकों में बिखरा हुआ होने के कारण उसमें चरित्रांकन के लिए पर्याप्त अवकाश ही न था। शायद उनका वह अभीष्ट भी नहीं था। उन्हों ने राम-काव्य के पात्रों की अत्यंत सूक्ष्म तथा महीन रेखाएें खींची है।

सूर ने राम के करुण-कोमल भावों को अधिक उद्घाटित किया है। उनमें मर्यादाशीलता, सुन्दरता, कर्तव्यनिष्ठा, परदुःखकातरता हैं, वे शरणागतवत्सल हैं, कृपानिधान हैं, सत्यनिष्ठ हैं ओर 'प्राण जाई पर वचनन जाई' वाली टैक भी उनमें पाई जाती है। राम में अपार कृपाका दर्शन भी सूरने किया है। ऊनके प्रभु राम का 'पतित उधारन बिरूद' तो विश्वविश्रुत है ही। सूरने राम के माध्यम से अपनी राष्ट्रीयता को भी इस पद में व्यक्त किया है :

> हमारी जन्मभूमि यह गाऊँ
> सुनहू सखा सुग्रीव विभीषन, अपनी अयोध्या नाऊँ।
>
> सूरसागर पद ६०९

सूरदासजी के भरत का जीवन और अस्तित्व तुलसी के भरत के समान ही राममय है। भरत जैसे सात्विक शीलवाले व्यक्ति को सूरने सही ढंग से, अर्थपूर्ण रीति से चित्रित किया है यद्यपि तुलसी की तरह उन्हें यहाँ पर्याप्त अवकाश प्राप्त नहीं हुआ है। लक्ष्मण को सूर भी शेषका अवतार मानते हैं। हनुमान के बहाने सूरने अपनी भक्ति को अभिव्यक्ति दी है।

सूरदास की यशोदा और कौशल्या में कौई अन्तर नहीं है, वे राम की अपेक्षा लक्ष्मण को अधिक चाहती है ।

सूर की सुमित्रा बडी निर्भीक है । राम के आगे उसे अपने पुत्र का भी भोह नहीं है । सूर का रावण भी हृदय से रामभक्त है । सूर ने राम काव्य के चरित्रों में से 'अति' निकालकर उन्हें सामान्य बनानेका प्रयास किया है और इस प्रयास में वे इतने सफल हो गये हैं कि इस सफलताने ही उनके चरित्रों को असामान्य बना दिया हैं ।

किसी भी मर्यादा के घेरे में घिरे बिना लेकिन उछृंखलता की सीमा को छुए बिना सूरने रामकाव्य के अंतर्गत गृहस्थी, दांपत्य–जीवन औंर मातृप्रेम की बडी ही सुन्दर औंर स्वस्थ छबियां चित्रित की हैं ।

नवम स्कंध के अतिरिक्त सूरदास ने अन्यत्र भी राम का भक्तिपूर्वक स्मरण किया है । उनके आदर्श तथा मर्यादा–मंडित दिव्य रूप की सदैव रक्षा की है । उन्हों ने राम काव्य के संयोग तथा वियीग पक्ष को कुशलता से चित्रित किया है जिसके अंतर्गत वियोग की समस्त संभाव्य अंतर्दशाओं का वर्णन मिलता है ।

सूर ने नीति काव्य की दृष्टि से रामकाव्य को प्रस्तुत किया है । यहाँ उनकी तुलना तुलसी के मानस के साथ नहीं होनी चाहिए । सूर के सारे पद गेय तथा शास्त्रीय रागों पर आधारित हैं । लंकाकांड के कुछ पद बहुत ही लंब हो गये हैं, जिनमें 'वहीपन' होने से बोर होने लगता है । परिमार्जित औंर मधुर ब्रजभाषा में लिखे इस रामकाव्य में सूरने अलंकारों का सार्थक ओर समुचित प्रयोग किया है।

सूर का राम काव्य ऐसा क्यों है ? ऐसा क्यों नहीं है ? पूछने के बजाय वह कैसा है यह अगर देखा जाय तो उसके साथ सच्चा न्याय होगा । ऐतिहासिक दृष्टि से देखा जाय तो सूर ने तुलसी के पूर्व रामकाव्य का सृजन किया गोस्वामी तुलसिदास से मैथिली शरण गुप्त तक चली आ रही हिन्दीकी राम-काव्य-परंपरा के अविस्रणीय गायक हैं सूरदासजी जिन्होंने अपने भावात्मक चित्रों द्वारा, मधुर दृश्यों द्वारा सौंदर्य की संश्लिष्ट योजना द्वारा, गेय गीतों द्वारा, उस परंपरा को अप्रतिम प्रदेय प्रदान किया है ।

सूरदास व पुरंदरदास

स. रामचन्द्र

द्वैत सिद्धांत के प्रवर्तक मध्वाचार्यजी ने कर्नाटक में, उडुपि में, बैष्णव धर्म का प्रचार किया। उन से पहले उडुपि शैवों का प्रधान केंद्र था। आचार्यजी के प्रथम गुरु अद्वैतवादी थे। इनके प्रभाव से उडुपि में द्वैत तत्व का निरूपण हुआ और उडुपि वैष्णवोंका केन्द्र बना। द्वारका से दक्षिण की ओर चला जहाज उडुपि के निकट मल्पे के पास आया। मध्वाचार्य ने उस में रही कृष्ण की प्रतिमा ले ली और कृष्णमंदिर की स्थापना की।

आचार्यजी देश भर घूमे। पंडितों को शास्त्र-चर्चा में हराया ओर विरोधियों को अपने मत के अनुकूल बनाया। माध्व-मत के अनुयायियों की संख्या बढ़ती गई। कृष्णभक्ति का प्रचार जोरों से हुआ। अधिकाधिक संख्या से भक्त उडुपि आने लगे। कलिंग राज्य के स्वामी शास्त्रीजी आप के शिष्य बने। उन्होंने गुरु के साथ उडुपि चलने की इच्छा व्यक्त की। आचार्यजी ने उन्हें वहीं नरेश के मंत्री बने रहने का आदेश दिया। नरेश के निधन के बाद शास्त्रीजी नाबालिग़ राजकुमार की देखरेख में लग गये। उस के प्राप्तवयस्क होते ही आप उडुपि चल पड़े। गुरु के आदेशानुसार वे सीता-राम की प्रतिमाएँ उडुपि ले आये। आगे चलकर वे ही नरहरि तीर्थ के नाम से प्रसिद्ध हुए। कन्नड में सर्वप्रथम हरिदासों की कृतियों के बारे में इन्हींने गीत रचे।

उडुपि में बालगोपाल की उपासना होती है। उत्तर-दक्षिण में कृष्णभक्ति का साहित्य विपुल है। यह साहित्य लीलाप्रधान है। वात्सल्य, सख्य, माधुर्य, दास्य आदि का इस साहित्य में वर्णन है। यहाँ का कृष्ण महाभारत का ही कृष्ण नहीं, हरिवंश, भागवत का भी कृष्ण है। इन दोनों में राधा का उल्लेख नहीं। माध्वमत के हरिदास संप्रदाय में राधाकृष्ण की प्रेमलीलाओं का वर्णन नहीं है। राधावल्लभ संप्रदाय में अवश्य यह वर्णन है। यह संप्रदाय कर्नाटक के बाहर लोकप्रिय हुआ है। आचार्यजी के सुयोग्य शिष्यों ने माध्वमत का प्रतिपादन कर्नाटक में ही किया।

इस संप्रदाय के जयतीर्थ, श्रीपादराय बड़े विख्यात हुए हैं। ये जयतीर्थाचार्य पंढरपुर के निकट के निवासी थे। श्रीपादराय (१४२२–८०ई.) मुळबागिल के थे। इन दोनों महानुभावों की सेवाएँ अमर हैं। द्वैत आचार्यजी के तत्वों की परिपुष्ट टीकाएँ लिखने के कारण जयतीर्थजी टीकाचार्य के नाम से प्रसिद्ध हुए हैं। कर्नाटक के दक्षिण कन्नड जिले में इस मत का प्रभाव बढा। महाराष्ट्र के सोलापुर (सोन्नलिगे) के पास पंढरपुर में भी यह प्रभाव लक्षित हुआ।

वैष्णव पूजन-आपाधना का अन्यतम केंद्र पंढरपुर है। भागवत पंथ के अनुयायियों का तीर्थ है पंडरिगे (पंढरपुर)। यहाँ हरि–हर का अभेद स्वीकृत था। महानुभाव पंथ व वारकरी संप्रदाय के लोग हरि अथवा विष्णु की महिमा को मानते थे। ज्ञानेश्वर जैसे संतश्रेष्ठ भागवत धर्म के समर्थक थे। उडुपि में कृष्ण–पूजन के साथ-साथ विठलदूजन भी होने लगा था। विट्ठल या विठल विष्णु का ही तद्भव रूप हैं। कर्नाटक के माध्वपीठों में आज भी विठल की उपासना होती है। सदियों से पंढरपुर विठल का केंद्र रहा है। प्रौढदेवराय के शासनकाल में नरहरि तीर्थ के देहत्याग के बाद (लगभग १३३९ ई.)

श्रीपादराय के समय तक एक शती की अवधि में इस मत का कोई विशेष उल्लेख नहीं मिलता। शिमोगा जिले के तीर्थहळ्ळि में 'बारग' नाम का स्थान है। वहाँ प्राप्त शिलालेखों में योगेंद्र विठल, बल्लिद विठल, सिरिपति विठल, नारायण बिठल आदि नाम हैं। उनसे संबद्ध कुछ पद भी मिलते हैं। परवर्ती हरिदासों पर इनका प्रभाव पड़ा होगा। विठल की आराधना से इसका सीधा संपर्क है।

श्रीपादराय प्रतिभासंपन्न आचार्य थे। साळव नरसिंह उन्हें मानते थे। मुळबागिल और तिरुपति के बीच चंद्रगिरि उस की राजधानी थी। विजयनगर साम्राज्य के वैरियों को उसने परास्त किया था। नरसिंह बिजयनगर के सम्राटों की सेवा में न था। विजयनगर के नरेशों ने तिरुपति के पुजारियों को विशेष छूट दे रखी थी। इस से नरसिंह न जाने क्यों असंतुष्ट था। वह श्रीपादराय के शील से प्रभावित था। विजयनगर में साळ्व कुल का प्रभुत्व स्थापित होते ही साळव नरेशों पर श्रीपादराय का प्रभाव बढ़ने लगा। व्यासरायजी श्रीपादराय के मेधावी शिष्य थे। वे धर्मगुरु थे ही। विजयनगर के कृष्णदेवराय के वे राजगुरु भी हुए। लगभग १५०६ ई. में गद्दी पर बैठे थे। ग्रहण के कारण कुयोग के मारे राजा मृत्यु को प्राप्त होनेवाले थे। व्यासरायजी ने राजा को इस संकट से बचाया था।

व्यासरायजी माध्वमठाधीश थे। कई बैष्णव भक्त शिष्य उनके साथ रहने लगे थे। श्रीनिवासनायक नाम का व्यक्ति भी शिष्यमंडली में आ मिला। यहाँ आने से पहले वह भागवत संप्रदाय का अनुयायी रहा होगा। यहाँ आने ही वह माध्व-बैष्णव संप्रदाय में दीक्षित हुआ। उसने जो गीत रचे उन सब में पुरंदर विठल की छाप मिलती हैं। अन्य हरिदासों के गीतों में विठल की छाप है।

व्यासरायजी के शिष्य दो वर्गों में बँटे हुए थे। एक वर्ग संस्कृतज्ञों का था। वेद, उपनिषद्, ब्रह्मसूत्र और समस्त माध्व वेदाँत दर्शन से सुपरिचित था। यह वर्ग व्यासकूट कहलाया। इसके विपरीत हरिदासों का दूसरा वर्ग 'दासकूट' कहलाया। दासों ने देशी भाषा का प्रयोग किंया। वेदांत का सार देशी भाषा में इन की कृपा से उपलब्ध हुआ। व्यासरायजी ने घोषणा की कि पुरंदरदास दासों के सिरमौर हैं और उनकी देन असाधारण है। संस्कृत के आकर ग्रंथों में उपलब्ब तत्व कन्नड में सुबोध और सुचारु रूप से व्यक्त होने के कारण व्यासरायजी ने पुरंदरदासजी की कृतियों को 'पूरंदरदासोपनिषत्' अभिधान से विभूषित किया। इससे दासपंथ का गौरव बढ़ा, दासों के पदों का प्रचार हो गया।

कन्नड के पुरंदरदास और हिन्दी के सूरदास की साधना समय और स्थान की दृष्टि से अलग हाने पर भी लक्ष्य और प्रयोजन की दृष्टि से एक-सी दिखाई देती है।

दोनों बालगोपाल के अनन्य उपासक हैं। दोनों समर्थ गुरुओं से दीक्षा ग्रहण करने के बाद ही इस सगुण भक्ति की ओर आकर्षित हुए हैं। गुरु से दीक्षाग्रहण से पहले दोनों शैव या अद्वैत के अनुयायी रहे हैं। दोनों ने सृष्टि को सत्य माना है। मानव जीवन की महिमा का समर्थन किया। कर्म, ज्ञान, बैराग्य द्वारा भक्ति की साधना ही उनका लक्ष्य है। दोनों का अटल विश्वास है कि भक्ति बिना मुक्ति अर्थहीन है। दोनों के आराध्यदेव बालगोपाल नंदनंदन हैं। बाल्यावस्था, किशोरावस्था के अगणित भावचित्र और रूपचित्र खड़े करनेवाले इन कीर्तनकारों ने लोकमानस के शाश्वत भावों को अभिव्यक्ति प्रदान कर

जीवन की सरसता-मधुरता का मूल्य सुरक्षित रखा है। भक्तिसाधना में वात्सल्य, सख्य, माधुर्य, दास्य, विनय आदि के मनोरम स्वरूपों का विकास यहाँ हुआ है। पुरंदरदास के पदों में सूर के पदों की अपेक्षा माधुर्य का समावेश कम है। दोनों भक्तों ने जनभाषा के व्यवहार द्वारा लोक में परंपरा से प्रचलित गीतशैली को खूब संवारा है और लोकमानन को स्फूर्ति-तृप्ति प्रदान की है। संगीत और साहित्य का तालमेल इन की रचनाओं में बेजोड़ है। परवर्ती गीतकारों के लिए दोनों आदर्श बन गये हैं। पुरंदरदासजी कर्नाटक संगीत के पितामह हैं ही। सूर का ब्रजमाधुरीसार अन्य कृष्णभक्तों को प्राणों से भी प्रिय है। दोनों अपने अपने दीक्षागुरुओं से प्रशंसित हुए हैं। व्यासरायजी ने तो घोषित किया कि 'दास हो तो पुरंदरदास जैसा होना चाहिए'। महाप्रभु अल्लभाचार्यजी के सुपुत्र गोसाई विठलनाथजी ने सूरदासजी को अष्टछाप का सिरमौर कहा। धर्म की साधना में भक्ति को ज्ञान और कर्म की अपेक्षा सर्वाधिक महत्व देकर दोनों भक्तशिरोमणियों ने मानव मात्र को अंधकार से छुटकारा पाने का मार्ग सुगम बना दिया।

लगभग प्रौढ़ावस्था में ही दोनों को अपनी चित्तवृत्तियों को परीष्कृत व परिमार्जित करने का सुअवसर मिला। हंपी में राजगुरु व्यासरायजी के दर्शन से ४५ वर्ष के श्रीनिवासनायक को जीवन का सत्स्वरूप विदित हुआ। तब से वे भारत में घूमते हुए हरिसर्वोत्तम का स्तवन करने लगे। वल्लभाचार्यजी के दर्शन के बाद लगभग ५० की आयु के सूरदासजी को जगत् और जीवन के माया से शुद्ध स्वरूप का बोध हुआ और वे घिघियाना बंद कर मानवमात्र को तुष्टि–पुष्टि का संदेश सुनाने लगे। दोनों के पद जनमन को तृप्ति–शांति प्रदान करने लगे। आत्मदर्शन तथा स्वानुभूति से सहज स्फूर्त इन पदों में जीवन को गति देने का संदेश है, मानवीय मूल्यों के प्रति सजग आस्था है, चराचर के साथ रागात्मक संबंध जोड़ने की कड़ी है और परमात्मा की कृपासे निरपराध एवं सार्थक जीवन बिताने का आश्वासन है। दोनों ने अपनी अनोखी साधनाओं से भारतीयों की सामूहिक चेतना के विकास को बल प्रदान किया, विवेक और वैराग्य का प्रवृत्तिमूलक अर्थ समझाया और इहलोक के क्षणभंगुर जीवन ही परलोक के क्षणातीत अमर जागरण का स्वप्न साकार बनाने का संकल्प दुहराया और उस संकल्प को त्याग और तपोमय आचरण से कार्यरूप में परिणत करने का विधिविधान बताया। संप्रदाय–विशेष के अनुयायी होते हुए दोनों संप्रदाय से परे मानवमात्र के लिए सुलभग्राह्य भावयोग, प्रेमयोग का संदेश सुनाने में सफल हुए। पुरंदरदास की साधना कर्नाटक के घर-घर में मानवीय संबंधों के संस्कार-परिष्कार में आज भी सजीव दिखाई देती है। समस्त उत्तरापथ सूर की स्वर–लहरी से, नंदनंदन की आनंदमयी लीलाओं से पुलकित है, प्रफुल्लित है। वेद, उपनिषत्, पुराण आदि में चिरकाल से संचित तत्व दोनों की वाणी में जनजन को वितरित मिलते हैं। समाज में सौंदर्य की अभिव्यक्ति के माध्यम से सत्य और शील की महिमा की रक्षा का बोध हुआ। दोनों की साधनाओं से लोकचिंतन चमत्कृत हुआ, लोकानुभूति तरल हुई, विश्वकल्पना मूर्तरूप धारण कर सकी, भाव शुद्ध हुए, भाषा संभृद्ध हुई, संस्कृति का सौरभ फैला और तृप्ति-शांति से जीवन हरा भरा हुआ।

विद्यापति और गीतगोविन्द

गायत्री वर्मा

वैष्णव काव्य के सबसे अधिक समृद्धिपूर्ण काल बारहवीं शताब्दी में सर्वप्रधान वैष्णव कवि जयदेव हुए जिनका अमर काव्य गीतगोविन्द शताब्दियों से श्रोताओं के कर्णकुहरों में अनवरत पीयूष वर्षा कर रहा है। भक्ति तथा श्रृंगार का यह काव्य अनुपम सामंजस्य है। इससे न केवल जयदेव की प्रतिभा अमर हुई वरन आगे आनेवाले कवियों के लिएभी यह काव्य आदर्श बन गया। न केवल जयदेव की शैली अपितु उसकी राधा भी अन्य वैष्णव कवियों के लिए अनुकार्य बनी।

जयदेव के लगमग ३०० वर्ष पश्चात् विद्यापति का आविर्भाव हुआ। वे संस्कृत काव्य के अध्येता ही नहीं पारखी भी थे। रसिक होने के नाते समस्त श्रंगार काव्य का उन पर प्रभाव पड़ा, सबसे अधिक गीतगोविन्द का। गीतगोविन्द उनका आदर्श और पथ प्रदर्शक बना। जयदेव और विद्यापति दोनों ही राजाश्रित कवि थे। अतः विद्यापति के लिए उनकी भावभंगिमा शैली आदि का अनुकरण करना सहज हो गया।

दोनों में सबसे बड़ी समानता – दोनों के कृष्ण रमणी रमण हैं। दोनों में कृष्ण का प्रथम अवतरण, यमुना किनारे, कदम्ब के नीचे संकेत स्थल के पास प्रतीक्षातुर प्रियतम के रूप में होता है। दोनों ही मन्द मन्द वंशी की ध्वनि से प्रेयसी को बुलाते हैं।[1] दोनों ने ही कृष्ण की अनुरक्ति और बेकली दोनों को व्यक्त किया है।[2]

कृष्ण नागर सम्राट हैं। अनेक प्रकार की प्रणय चेष्टाओं में निपुण हैं। इन चेष्टाओं में एक अंग दूती व्यापार भी है। दोनों में श्रृंगार चेष्टा दूती या सखी के माध्यम से व्यंजित हुई है। कृष्ण की दूती राधा के पास जाकर कृष्ण की अनुरक्ति, कामदशा, और विरह व्याकुलता का रसात्मक चित्रण कर मिलनोत्कंठा जाग्रत करती है।[3] विद्यापति ने भी दूती प्रसंग में १३ पद लिखे हैं जिनमें लगभग एक ही सा भाव है। इस प्रसंग में उनका सबसे मधुर पद – 'कंटक माझ कुसुम परगास, भमर विकल नहि पाबए पास' वाला है और यह जयदेव के सबसे अधिक प्रचलित पद – धीर समीरे यमुनातीरे वसति वने वनमाली से प्रभावित है।

राधा के लिए अनुरक्ति इतनी है कि जयदेव के कृष्ण अपने कान बन्दकर लेते हैं जिससे भ्रमरों का झंकार न सुनाई दे।[4] विद्यापति की राधा भी फूलों से भरे कानन को देख कर

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1. विद्यापति – नन्दक नन्दन कदम्बक तरुतर धिरे धिरे मुरली बजाव
   जयदेव – नामसमेतम् कृत संकेतम् वादयते मृदुवेणुम्।
2. विद्यापति – सामरि तोरा लागि अनुखन विकल मुरारि ......
   जयदेव – विकिरति मुहुः श्वासनाशा पुरो मुहुरीक्षते ....
3. गीतगोविन्द का पंचम सर्ग।
4. ध्वनति मधुपसमूहे श्रवणमपि दधाति ..... तव विरहे वनमाली सखि सीदाती

आँखें बन्द कर लेती है। कोयल और मधुकर की ध्वनि सुन आपने हाथों से कान ढाँक लेती है।[1] विरह वेदना दोनों काव्यों में एक सी है। दोनों की प्रेयसी राधा है जो परकीया है। दोनों ही कृष्ण से मिलने को आतुर हैं। जयदेव की राधा की दूती कृष्ण से जाकर कहती है– त्यजति न पाणितलेन कपोलम् बालशशिनमिव सायमलोलम्। विद्यापति की राधा की दूती भी कृष्ण से लगभग ऐसा ही कहती है जो जयदेव का ही छायानुवाद लगता है और पूर्ण साम्य रखता है।

विरह प्रसंग में सबसे अधिक साम्य विद्यापति के – कत न वेदन मोहि देसि मदना, हर नहि बला मोहि जुबति जना' पद से है जो जयदेव के - हृदि विलसत हारो नायं भुजंगम" नायकः' का भावानुवाद है। अंतर यही है कि गीतगोविन्द में कृष्ण कह रहे हैं कि हे कामदेव मुझे शंकर समझ कर बदला लेने के लिए क्यों मुझ पर आक्रमण कर रहे हो यह हार है सर्प नहीं आदि आदि। विद्यापति की राधा भी यही कहती है – हे कामदेव ! मुझे न सताओ मैं शंकर नहीं युवती हूँ, यह विभूति नहीं चन्दन है आदि आदि। दोनों में एक सी मनोदशा है एक सा ही वर्णन है।

विद्यापति और जयदेव दोनों ही प्रेम योगी हैं। दोनों रसिक हैं। दोनों का हृदय प्रणय चेष्टाओं और प्रेमलीलाओं में रमा है। दोनों की दूतियाँ दोनों को अर्थात् राधा कृष्ण को मिलाने में रुचि लेती हैं। अतः दोनों कवियों में एक सा वर्णन है। न केवल मिलन वर्णन में अपितु अभिसार वर्णन में भी समानता है। जयदेव में भी दूती कहती है कि नूपुर निकाल दो नीलेवस्त्र धारण करके चलो[2] विद्यापति में भी हूबहू यही भाव है।[3] इसी अभिसार के प्रसंग में विद्यापति ने मार्ग की बाधाओं और कष्टों का वर्णन कर प्रेम के शुद्ध होने का प्रमाण उपस्थित किया है। 'माधव, धनि असरल कत भाँति' वाले पद में गहराई से देखने से एक साम्य जयदेव के गीतगोविन्द से मिलता है। विद्यापति ने भी कहा है – जनि सजल घन से देई चुम्बन तें तुअ मिलन समीप, यही गीतगोविन्द में है – श्लिष्यति चुम्बति जलधर कल्पं हरि रूपगत इति तिमिरमनल्पम्।

दोनों के कृष्ण बहुवल्लभा हैं। अतः राधा को छोड़ कर कृष्ण किसी दूसरी स्त्री में अधिक अनुरक्त न होने पाएँ इसका कौशल दोनों कवियों में एक सा है। जयदेव के 'विपुल पुलक पालिः स्फीतसीत्कारमन्तर्जनितजडिमकाकुव्याकुलं व्याहरन्ती, तव कितव विधाया-मन्दकन्दर्प चिन्तां, रसजलधिनिमग्ना ध्यानलग्ना मृगाक्षी, और विद्यापति के तोहरे चिन्ता तोहरे कथा, सेजहु तोहरे चाव, सपनेहु हरि पुनु पुनु कए लए उठए तोर नाब...... भाव सादृश्य है।

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1. कुसुमित कानन हेरि कमलमुखि मूदि रहेअु दु नयान, कोकिल कलरव मधुकर धुनि सुनि, कर देई झापई कान।
2. मुखरमधीरं त्यज मंजीरम् रिपुमिव केलि सुलोलम्
   चलसखि कुंजं सतिमिरपुंजं शीलय नील निचोलम्
3. चरण नूपुर ऊपर सारी मुखर मेखल कर निबारी
   अम्बर सामर देह झणाई चलहु तिमिर पथ समाई

बहुबल्लभा कृष्ण परस्त्री संभोग चिन्हों से विभूषित राधा के पास पहुँच जाते हैं। मानी हुई बात है कि रांधा देखते ही जलभुन जायगी। राधा उन्हें फटकारते हुए कहती है –

ततहि जाह हरी न करह लाथ
रयनि गमओलह जन्हि के साथ

यह निस्संदेह गीतगोविन्द का भाषानुवाद है।[1]

मानमोचन के प्रसंग में भी गीतगोविन्द का प्रभाव विद्यापति पर पारेलक्षित होता है। मानिनी राधा की प्रसन्नता के लिए गीतगोविन्द के कृष्ण कहते हैं– हे प्रिये चारुशीले अकारण मान को त्याग दीजिए। यदि यथार्थ में आप मेरे ऊपर कुपित हों तो आप अपने नोकीले नाखून रूपी बाणों से मेरे ऊपर प्रहार करें। दोनों भुजाओं से मुझे बाँध लें और दाँतों से काट लें।[2] गीतगोविन्द का यह प्रणय दंड विद्यापति में भी है।[3] दोनों कवियों ने बड़ा उत्तम दंड विधान कहा है और लगभग एक सा। विद्यापतिने अपनी प्रतिभा से, यह जरूर निर्विवाद है, कि जयदेव के भाव लेते हुए भी जघन तर तरी ऊरकारा बाँघि जोड़ कर उसे और सुंदर बना दिया।

दोनो के मिलनात्मक काव्य हैं। दोनों लोक काव्य हैं। दोनों के नायक श्रृंटार पटु कृष्ण हैं। दोनों का काव्यविषय एक है। जयदेव ने यमुनाकुंजों में राधा माधव केलि की दुंदुभी बजाई। विद्यापति ने भी वही चुना। संक्षेप में विद्यापति के सम्मुख गीत गोयिंद का खुला मार्ग था। जयदेव की राधा की सखी का कृष्ण के प्रति यह कथन–नाथ हरे सीदति राघावासगृहे त्वदभिसरण रभसेन बलन्ती, पतति पदानि कियन्ति चलन्ति.... भवति विलम्बिनि विगलितलज्जा विलपति रोदति वासकसज्चा' इसका भावानुवाद विद्यापति ने अपने उस कथन में किया है – सुनु मन मोहन कि कह तोय, मुगधिनि, रमनी तुअ लागि तोय निस दिन लागि जपए तुअ नाम थर थर कापि पड़ए सोहि ठाम, जामिनि आध अधिक जब होइ विगलित लाज उठए तब रोई।

जयदेव इसके आगे भी बढ़े। उन्होंने रतिरस का खुला वर्णन किया। संयोग से राधा कृष्ण कहीं अंधेरे में मिल जाते हैं। एक दूसरे को देख वहीं पाते पर बातचीत से

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1. हरि हरि याहि माधव याहि माधव
मा वद कैतववादम्
तामनुसर सरसीरुहलोचन, या तव हरति विषादम्।

2, सत्यमेवासि यदि सुदंति। मयि कोपिनी, देहि खरनखशरघातम्
घटय भुजबन्धनं जनय रदखंडनम् येन मा भवति सुखजातम्।
मुग्धे विधेहि मयि निर्दय दन्त दंश............

3, तोहे छोड़ जदि हम परसब कोय तुअं हारनागिनि काटब मोय
हमर बचन यदि नहि परतीत बुझि करह साति जो होय उवीत
भुजपास बाँधि जघनतर तारि, पयोधर पाथर हिय दह मारि
उरकारा बांधिराख दिन राति विद्यापति कर उचितं इह साति॥

पहचान लेते हैं। काम व्यापार में मस्त हो जाते हैं।[1] यही संमोग वर्णन की पद्धति विद्यापति में भी है।[2] मिलन विदग्धविलास और सखि संभाषण में खुला रति सर्वत्र मिलता है। कहना असंगत न होगा कि यह सब जयदेव के गीतगोविन्द में सर्वत्र विशेषकर द्वादश सर्ग में है। आलिंगन चुम्बन विपरीत रति जयदेब से ही विद्यापति ने ली। विद्यापति का– विघटल नीवि कर धर जाति अंकुरल मदन धरए कत भाँति, कुच कोरक तव कर गहि लेल, काँच बदरि अरुनिम रुचि भेल, जयदेव के– विगलित वसनं परिहृत रशनम्, घटय जघनमपिधानम्, किसलयशयने पंकजनयने निधिमिव हर्षनिधानम् से लिया गया है। सच तो यह है धीर समीरे यमुनातीरे बाला पूरा गीत विद्यापति ने लेकर अलग अलग भावों से अलग अलग पद बनाया। यह बात सच है कि भाषा और भाव के प्रवाह में सुन्दर सौन्दर्य सृष्टि के कारण साधारणतया अश्लीलता का आरोप होने पर भी पाठक की दृष्टि अश्लीलता पर अटकती नहीं है। संक्षेप में भाषा और भाव की रेशमी साड़ी ने दोनों कवियों की नग्नता छिपा दी है। यहाँ तक कि जयदेव की निम्न पंक्तियाँ –

शिलष्यति कामपि चुम्बति कामपि
कामपि रमयति रामाम्

और विद्यापति का सखी संभाषण का पूरा अध्याय माधुर्य भाव भर कर ही अलग हट जाता है।

खंडिता कलहान्तरिता विप्रलब्धा अभिसारिका सभी में विद्यापति पर जयदेव का प्रभाव दीखता है। प्रोषितपतिका राधा विद्यापति के शब्दों में –

अनुखन माधव माधव रटइत सुन्दरि भेल मधाई प्रेम की पराकाष्टा पर पहुँच जाता हैं। यही भाव जयदेव के मुहुरवलोकितमण्डन लीला, मधुरिपुरहमिति भावनशीला का प्रतिबिम्ब है। इसी प्रकार जयदेव के –

हरिरिति हरिरिति जपति सकामम
विरहविहित मरणेव निकामम्

विद्यापति के – हा हरि हा हरि। कहतेहि बेरि बेरि
अब जिउ करब समाधा

में कोई अन्तर नहीं है।

1, आश्लेषादनु चुम्बनादनु नखोल्लेखादनु स्वान्तजात
प्रोब्दोधादनु संभ्रमादनुरता रम्भादनुप्रीतयोः
अन्यार्थ गतयो भ्रमान्मिलितयोः संभाषणैर्जनितो
दम्पत्योर्निशि को न को न तमसि व्रीडाविमिश्रो रसः।

2, अंकं भरि हरि सयन सुतायल, हरल बसन अविसेखे
चाँपल रोस जलज जानि कामिनि मैंदीन देल उपेखे
एक अधर के नीव निरोपलि दू पुनि तीन न होई
कुच युग पाँच पाँच ससि ऊगल किलय धरिथ धनि गोई ....

विद्यापति ने बसन्त रास का चित्रण भी गीतगोविन्द की रीति पर किया है। जयदेव की अष्टपदी का प्रथम पद–ललितलवंगलतापरिशीलन कोमल मलय समीरे' जिस जीवन्त बसन्त का चित्र उपस्थित करता है वही रितुपतिराति रसिक रसराज, रसिमय रास रभस सस माझ .... पद में भी अभिव्यक्त है। इसमें कृष्ण रास नहीं बसन्त रास है, वंशीध्वनि नहीं मदन दुन्दुभि अधिक मुखर है। जयदेव की क्रमशः तरुण होती हुई पूर्ण यौवना राधा के समान विद्यापति का वसन्त भी बालक से तरुण होता हुआ रितुपति बनकर सब पर आकर्षण का राज्य स्थापित कर देता है। जयदेव का बसन्त वर्णन एक ओर 'युवजन हृदय विदारण मनसिजनखरुचि किंशुक जाले' से आमोद प्रमोद की सृष्टि करता है दूसरी ओर 'मदन महीपति कनकदण्डरुचि केसर कुसुमविकासे .... से महीपति का चित्र उपस्थित करता है। विद्यापति के वसन्त वर्णन में भी यही दोनों रूप – नववृन्दावन नवनव तरुगण नव नव विकसित फूल .... वाले पद में हैं। और आएल रितुपति राज वसन्त पद में देखे जा सकते हैं। पहले में मादकता और उन्मत्तता और दूसरे में महिपति रूप। बसन्त की मादकता में मनुष्य मान मर्यादा शिष्टाचार आदि को भूल कर निर्लज्ज हो जाता है। जयदेव ने इसी भावना को 'विगलित–लज्जित जगदवलोकन तरुण करुणकृत हासे' से व्यक्त किया है। यही विद्यीपति के नाचहु रे तरुनि तजहु लाज, आएल बसन्तरितु बनिकराज' में भी है।

जयदेव की कल्पना, भाषा और अनुभूति विद्यापति ने सोलहों आने ली। जयदेव की भाषा की मिठास 'ललित लवंग लता परिशीलन कोमल मलय समीरे और चन्दन चर्चित नीलकलेवर पीतबसन वनमाली पंक्तियों के द्रष्टव्य है। यही मिठास पूरे गीत गोविन्द में है। विद्यापति ने भी यही कोमल कान्त पदावली अपनाई है। नन्दक नन्दन कदंबक तरुतर में यही छटा है।

जयदेव और विद्यापति दोनों ही प्रेम के साधक है। जयदेव के कृष्ण राधामय है, विद्यापति को राधा कृष्णमय। जयदेव केवल सुख के कवि हैं, उन्होंने प्रेम के मीठे गीत गाए और मिलन में समाप्ति कर दी, विद्यापति ने प्रेम और विरह दोनों के गीत लिखे। परन्तु विषय एक रहा, सुखान्त दोनों ने किया, दृष्टिकोण एक ही अपनाया।

वस्तुतः विद्यापति को अभिनव जयदेव कहना ही इस बात का प्रमाण है कि वे बुरी तरह जयदेव से प्रभावित थे। अतः इस आकर्षण से अपने को कभी और कहीं भी मुक्त नहीं कर सके।

जयदेव भी पूर्णरीति से मौलिक नहीं थे। उन्होंने भी संस्कृत परम्परा काव्य से बहुत कुछ लिया, पर संगीत और माधुर्य उनका अपना था। विद्यापति ने जयदेव का सब लेकर भी देशी भाषा और संगीत की चाशनी में अपने गीतों को डुबो कर लोकगीतों के माधुर्य से उस पर पालिश की। अतः उनमें अपनी मौलिकता है। अपने अपने स्थान पर दोनों प्रतिभा सम्पन्न और जनप्रिय कवि रहे।

BOOK REVIEWS

DANTE AND SRI AUROBINDO: A Comparative study of *The Divine Comedy* and *Savitri*, by Prema Nandakumar (Madras: Affiliated East-West Press Pvt. Ltd., 1981, pp. 160, Rs. 54/-)

When Shakespeare made Dogbery declare comparisons to be 'odorous' he did not know how dangerous a tool he was putting in the hands of critics who are apt to look with suspicion on the comparative method of criticism. Comparing two great poets is manifestly a difficult undertaking, but surely this is no reason why it cannot and should not be attempted. The obvious danger in such attempt is, of course, that the comparativist may tread on the toes of critics who are so utterly convinced of the unmatched superiority of their own particular idol, that the very idea of comparing him with another writer in the same genre is anathema to them. A greater danger is that the comparativist's own predilections may tilt the scales in favour of the object of his admiration.

In her comparative study of *The Divine Comedy* and *Savitri*, Prema Nandakumar certainly shows herself aware of these dangers. Her aim is "to make a close comparative study of the two masterpieces. Such a study might .... enhance our appreciation of the poems individually, and while bringing *The Divine Comedy* nearer to us would establish at the same time the place of *Savitri* among the poetic masterpieces of the world."

Ms Nandakumar rightly begins by pointing out that "on a first view, *The Divine Comedy* and *Savitri* ... seem to have really little in common. Firstly, they belong to two different philosophical traditions altogether"–that of Europeon thought and Christian theology in the case of Dante and ancient Hindu philosophy in that of Sri Aurobindo. Furthermore, Dante's Ptolemian universe differs substantially from the post-Copernican one of the modern Indian poet. From the point of view of form, *The Divine Comedy* is a descriptive poem full of numerous characters and yet has a perfectly symmetrical form, while *Savitri* is a symbolic epic with less than half a dozen characters, and being more than one and a half times longer than Dante's masterpiece, it would, on first impressions, appear to be far less tautly constructed.

In spite of these obvious dissimilarities, there are numerous points of comparison, not only between the two poems but in the lives of their respective creators also. Both Dante and Sri Aurobindo were political exiles (though the Indian poet's exile was self-imposed); both were men of

learning who, inspired by a spiritual urge, wrote their respective masterpieces during their final phase, and both lived in times of transition. The two poems show some remarkable thematic correspondences. They are both spiritual testaments of their respective ages. If *The Divine Comedy* is the synthesis of all medieval knowledge, *Savitri* is a bold attempt to synthesize modern spiritual thought. In both poetry and philosophy are blended into a harmony. and the final answer both find to the mystery of death and pain is the same : "Love. A great Love that brings in its wake a unitive consciousness, where differences are expunged on the physical and mental planes". Ms Nandakumar brings out evocatively these correspondences between the two great poets and their work. Though she is a devoted student of Sri Aurobindo's poetry, she tries, on the whole, to be scrupulously fair in this comparison and makes it clear that her intention is "not to debate and decide which is the greater epic. Dante and Sri Aurobindo attained two different orders of experiences, but each is a laureate of the Divine and each in his own way." This is a conclusion with which few will be disposed to quarrel.

At one or two places, however, Ms. Nandakumar appears to have been carried away by her enthusiasm and the result is sweeping statements like "the spiritual barrenness"of Milton's *Paradise Lost* "is deeply disappointing" (p. 51); and "Dante's vision of God.. is but a personal experience sustaining a triple jet of superb poetry" (p. 101). Furthermore, since chapters in the book were serially published in a journal over a number of years (1969]to 1976), the organization of the argument as a unified whole has evidently suffered. There are inevitable repetitions as when the account of the political situation in Italy in Dante's time given in chapter IV ("Biographical : Dante and Sri Aurobindo') appears substantially again in the next chapter ("Historical : Medieval and Modern'). Again, 'Language and Metre' are discussed (rather perfunctorily in less than three pages) in Chapter VI, but 'Images and Symbols, have, curiously enough, been made to wait until Chapter XIX. These few limitations apart, Ms Nandakumar has clearly registered a great deal of success in the difficult undertaking she set to herself. She has said. "A joint or comparative study should rather aim at an enhanced appreciation of both poems". Her study certainly sends one back to one's well-thumbed *Divine Comedy* and *Savitri* and no comparativist could ask for more.

—M. K. Naik

GADYA-KARṆĀMṚTA TEXT AND STUDY, By S. S. Janaki. The Kuppuswami Sastri Research Institute, Madras-4, 1981 ; pp. xiv + 147 + vi + 106 + xxii. Price: Rs. 40/-

This publication of thesis approved for the Ph. D. Degree in the University of Madras by the KSRI Institute would be welcomed as much by Sanskrit litterateurs as by specialists in South Indian history. Indeed, it is of particular interest to Kannaḍigas as a work highlighting the golden age of the Hoysaḷas (13th century A. D.) in which Emperors Someśvara and Narasiṁha II played such a significant role in extending their influence over Tamilnāḍu.

Modelled after Bāṇa's *Harṣa-carita*, this historical panegyric (*ākhyāyikā*) by the court-poet of Emperor Narasiṁha II, viz., Sakalavidyā-cakravartin, contains more copious source-material of historical importance throwing fresh light on the confused tangle of military skirmishes involving Pāṇḍyas, Colas, Hoysaḷas and other feudal chiefs, pieced together by historians on the basis of conflicting epigraphical records. At the same time, it is also a literary work of merit, entitled to an important place in thr meagre history of Sanskrit prose literature.

Dr. (Miss) S. S. Janaki, working under the able guidance of Prof. V. Raghavan, has done a thorough job of piecing together, for the first time, all the evidences meticulously collected from sources, epigraphical and literary, in diverse languages like Sanskrit, Tamil and Kannada in the first part of the thesis. She arrives at firm conclusions regarding the genealogy of scholar-poets who bore the prestigious title *Vidyā-cakravartin*, the honours they received in Hoysaḷa as well as Pāṇḍya courts and their literay works ; and also regarding the political incidents and battle episodes in the thirteenth century. What is no less commendable is the meticulous text-critical scholarship evidenced in giving us the *editio-princeps* of a very important historico-literary Sanskrit text, viz., the *Gadya-karṇāmṛta* from very corroupt Mss. fragments (in the second Part). The literary influence of masters like Kālidāsa and Bāṇa on the author has been well set out. The whole story of the available protion of the work, set in a purāṇic frame, has been succinctly summarised.

The research value of this scholarly study is great; and its methodology exemplary. A major contribution to literary and historical studies.

K. KRISHNAMOORTHY

THE KRAMA TANTRICISM OF KASHMIR Vol. I; By Navjivan Rastogi., Motilal Banarsidass, Bungalow Road, Jawaharnagar, Delhi-7; 1979. pp. 296+ xxix; Rs. 55-00.

Tantric literature in India is one of the most neglected branches of Indology. An air of mystery and superstition still surrounds its text and the general opinion is that it is nothing more than a name for secret cults and sexual orgies, with little spirituality and less philosophy. In the course of this century, quite a few texts on Kashmir Saivism have been published; critical and historical-if not exactly philosophical-studies of the major currents of Kashmir Saivism have also appeared. The great philosopher and literary critic Abhinavagupta has been often written upon by scholars of poetics as well as Indian philosophy. Yet even now all the tangled threads that constitute the skein of his composite thought have not been identified.

The learned author of the work under review has undertaken to give us a complete and comprehensive inner picture of the several undercurrents of thought in Kashmir for a period of about one thousand years (c.800-1800) which saw the rise of Tantric schools like *Spanda, krama*, *kaula*, and *pratyabhijñā* which have some distinctive features, in spite of their underlying identity of philosophical approach. He has made use, for the first time, of a lot of unpublished Mss. material in reconstructing a picture, however nebulous yet, of the several undercurrents and the details of their criss-crossing tenets. This volume in particular is limited to piecing together the contributions of various *guru - paramparās* to the mainstream of Tantric realization; and chronological identification of as many authors as possible today. The chief merit of the book lies in its profuse and precise documentation in support of conclusions.

For the first time, the fact emerges that the *krama* is an independent Tantric system of the Uttarāmnāya, which arose exclusively in Kashmir; but by the twelfth century, spread to the South; where great authors like Maheśvarānanda in Karnataka made significant contributions to the *Krama* thought and literature by such seminal works as the Mahārtha-mañjarī. Again, for the first time, we come to know how *Mahānaya* and *Mahārtha* are but two synonyms of *krama*; and how it has its filiations with *Śrividyā* of the Tripurā school. One common feature of all these schools is conversion of *bhoga* or material delight into a positive value, as a means to the attainment of *mokṣa* or final emancipation. This is so unlike the Advaita-Vedanta attitude of regarding aversion to *bhoga* as a precondition of the spiritual quest.

The exposition too is as scholarly and meticulous as demanded by modern research; yet sometimes, the use of too many equivalents for one and the same term may confuse the unwary reader. For example, 'Vikalpa' is

rendered as 'determinate idealtiy' on p. 49, 'thought construct' on p. 7, 'refinement of determinancy' on p. 62, etc. Perhaps 'mentally imagined idea, without reference to the existent object outside' is meant throughout.

We look forward to an early release of the second volume, since the similarities and differences of the *Krama* concepts, vis-a-vis those of Mahāyāna, Kaula, Spanda, Yoga and other streams of thought, are indeed expected to provide valuable lost links in the development of spiritual thought in India. The Bibliography indeed is vast and most comprehensive. A masterly piece of research which no student of Tantra can miss. New insights on *camatkāra rasa*, *saṁvid-viśrānti*, *pratibhā*, *āveśa*, *ullāsa*, *bhāvanā* etc. are provided to students of literature also.

K. KRISHNAMOORTHY

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THE SĀHITYAKAṆṬAKODDHĀRA Ed. T. Venkatacharya, pp. xxiv + 70; 1980, Motilal Banarsidass, Bungalow Road, Jawahar Nagar, Delhi-7, Rs. 35.00.

This is an *editio princeps* of an anonymous author's tract on apparent grammatical solecisms found even in great Sanskrit poets like Kālidāsa, Bhāravi, Māgha, Murāri, Śrīharṣa and Bilhaṇa.

Professor Venkatacharya of the University of Toronto (Canada) has attained well-deserved fame already as the critical editor of such important texts as *Daśarūpaka* with Bhaṭṭa-Nṛsiṁha's *laghuṭīkā and Rasārṇava-sudhākara* of Simhabhūpāla, besides works of Agastya Paṇḍita like *Kṛṣṇa-carita* and *Nalakīrtikaumudī*. He has collated for this edition seven Mss; and judging from the Telugu script of the palm-leaf Ms., the author must have been from the Andhra state and his date may be as late as the eighteenth century.

As the learned editor has shown, the discussions reveal the author's wealth of information culled from as many as eighty reference works and mastery of the intricacies of Sanskrit grammar. Widely read in grammatical and commentatorial literature as he is, and also quite at home with devices of devious interpretation of grammatical rules, calculated to justify apparently flawed usages of great poets, the author succeeds in making his treatment both comprehensive and interesting. This fact stands out when we compare it with similar earlier attempts of Bhāmaha and Vāmana on the one hand and even late attempts like that of Nārāyaṇa Bhaṭṭatiri of Kerala (17th century).

Even a school boy knows that the verb for 'rises' in Sanskrit is 'udayate' (*Parasmai-pada*) and not 'udayati'. But the form 'udayati' is used by such great scholar-poets as Māgha (IV.20) and Srīharṣa (IV.18)in contrast to *udayate* of Kṛṣṇa-Miśra (*Prabodha-candrodaya*, V. 14). It is justified by the author (p.40) ingeniously by postulating the existence of another root 'i' lying hidden in the form "iṭa kiṭa kaṭī gatau" of the Dhātupāṭha. Similarly, we come to know how for the wind, we may rightly say either *maruta* or *māruta* (p.59).

It is thus a very interesting as well as instructive work which merits perusal by every student of Sanskrit. The dictum of poetic licence expressed in the form: 'niraṅkuśāḥ kavayaḥ' is no solution, but only a subterfuge. It demands scholarship in grammar to put up a plausible defence.

The printing and get-up of the book are excellent. Two misprints noticed are : समानाकालीनं (for समानकालीनं on P.37) and शपामीत्रि (for शपामीति on p.48).

K. KRISHNAMOORTHY

THE VĀKYAPADĪYA OF BHARTṚHARI, English translation with exegetical Notes by K. A. Subramania Iyer; (i) Chapter II, 1977, pp. li + 206, Rs. 40.00; (2) Chapter III, pt ii, 1974, pp. xiii + 412, Rs. 60.00. Motilal Banarsidass, Bungalow Road, Jawahar Nagar, Delhi-7.

If in India Pāṇinian grammar came to be developed into a philosophical system (darśana) as prestigious as logic and Vedānta, the credit goes mostly to one thinker, viz., Bhartṛhari (C. 400 A. D.). Posterity remembers him with the honorific title "Bhagavān", a title associated only with the greatest teachers like Śaṅkara. When the vast Pāṇinian tradition of learning as mirrored in Patañjali's Mahābhāṣya and Vyāḍi's "Saṅgraha" was all but lost in the North, we owe it to Buddhist researchers like Candragomin and Vasurāta who salvaged it by visiting centres of learning in the South. Bhartṛhari was a direct disciple of Vasurāta and at the same time an original thinker of the highest order. His researches into the meaning of meaning and the indivisibility of the semantic unit of language have their roots in the scattered hints offered by Patañjali. He writes his voluminous study in the cryptic and scintillating style of Kārikās or verses after the manner of Nāgārjuna, and this style soon became the model for great thinkers like Gauḍapāda, Dharmakīrti, and Ānandavardhana. He seems to have written also a pithy prose *Vṛtti* or gloss on his kārikās, which is only available in fragments.

Professor K. A. Subramania Iyer was a scholar of international repute whose dedicated study of this text over five decades bore fruit in the form of text-editions with commentaries of Helāraja and Puṇyarāja (c. 10th century A. D.) as also complete English translation of the text with brief exegetical notes based on the said commentaries.

Most of his output, which is at once meticulous, flawless and authoritative even by Western standards, has been published by the Deccan College Post-Graduate and Research Institute, Poona in seven volumes during the period 1963 to 1973. What was left unpublished by them has been so well printed and released by the premier Oriental Publishers of India today, viz., M/s Motilal Banarsidass.

Though Bhartṛhari studies have widened today and we have outstanding works from other scholars like Biardeau, Brough, Wilhelm Rao, Louis Renou, Gourinath Sastri, etc., Professor Iyer's volumes remain to this

day the only complete English rendering of the whole philosophico- grammatical classic of Bhartṛhari, accompanied by notes embodying the traditional understanding of the text. Occasionally, his notes refer to up-to-date research by other scholars as of S.D. Joshi and J.A.F. Roodbergen whose English rendering of the *Mahābhāṣya* is equally significant.

The subject of Kāṇḍa II includes sentence-import as explained in different schools of philosophy, and the various significatory functions of words. The theory that the word is *sphoṭa* (indivisible entity) and meaning is *Pratibhā* or Intuition is exposed in Kāṇḍa III. In the part under review here, only the last 7 sections are included which relate to *Kriyā* (action), *kāla* (tense), *puruṣa* (number), *saṁkhyā* (number), *upagraha* (aspect), *liṅga* (gender) and *vṛtti* (complex integrated formations).

Apart from students of *Vyākaraṇa-śāstra*, the subject covered is of immense interest to students of poetics also. To give a single instance, the name of an *alaṅkāra* called *rasavat* involves the question of right interpretation which has baffled many masters of the subject in the past. And it was left to Kuntaka to interpret it rightly by referring to Pāṇini V. 1. 116 and Mahābhāṣya thereon in the light of Bhartṛhari's commentary here 545 ff (III. 14). Kuntaka shows in his *Vakroktijīvita*, that the suffix *vat* is not used in the sense of comparison, but only in the sense of co-sharing in an action. In the action of bringing delight to connoisseurs both *rasa* and *alaṅkāra* have an identical role, one relating to content and the other to form. So also, for the advances made in the fields of linguistic analysis and synthesis, semantics and so on in ancient India, the present text would prove a gold-mine of information. The volumes are a must for comparative studies in these areas of modern research also.

K. Krishnamoorthy

INDIAN KĀVYA LITERATURE, A. K. Warder; Vol. I, pp. xvii + 281, 1972; Vol. II, pp. 392, 1974; and Vol. III, pp. 307, 1977. Publishers : Motilal Banarsidass, Bungalow Road, Jawahar Nagar, Delhi-7, Price: Rs. 40/-, Rs. 65/- and Rs. 65/- respectively.

This scholarly, appreciative and comprehensive account of Sanskrit *belles lettres*, in their most creative phase, bids fair to rank as a memorable landmark in the field of Sanskrit literary studies in recent times.

These studies are at least a century old and pioneered by Western scholars. The pioneers were too critical in their value-judgements of the Indian poets and playwrights, as they applied only Western literary norms, lock stock and barrel, to the Indian classical works; and found them wanting in comparison with Western masterpieces of their kind. They deplored the woeful lack of 'historical sense' in Indian writings; and tried hard to settle the chronology of writers by carefully collecting internal and external evidence, more often than not, of an indecisive nature. In all this, a literary analysis of the works in detail was ignored and the Indian criteria of judgement had little place. Extra-literary lucubrations got undue importance at the cost of fundamental literary issues and movements. The Indian historians of Sanskrit literature almost outdid their Western counterparts in converting what should have been an animating literary study into an insipid catalogue of controversial issues, coloured by prejudiced and shifting standards; and resulting often in chauvinistic and speculative exercises regarding dates of poets, with very little space for literary criticism. Major and minor poets got the same summary treatment. These blemishes reached their zenith when the author argued for one view and the Editor argued for its opposite as in De and Dasgupta's *History of Sanskrit Literature*, which is the latest in the field today.

Professor A. K. Warder of Toronto University is to be congratulated on his singular success in opening out a new way of approach. The first of these three volumes (Ch. I-VIII) is concerned with giving an in-depth account of classical Indian poetics. The coverage is at once wide and the treatment perceptive. The author combines understanding with insight and presents the Indian theories of poetry and drama as well as other *genres* in the words of the original theorists themselves. The central importance of *rasa* or aesthetic experience in its manifold aspects is faithfully and painstakingly brought out. And the other literary concepts like *guṇa*, *rīti*, *alaṅkāra* etc. are also fully exposed in their relation to *rasa*. What strikes the reader most is the attitude of sympathy and understanding which characterises the learned author's treatment. He shows first-hand knowledge

of all the texts he writes about; and has laboured hard to collect information from unpublished Mss. in India and abroad, difficult of access even to local scholars. He makes his account at once dependable and readable by utilizing fully the vast material of Indological research up to date. He gives in his own English all the basic ideas in Sanskrit, without troubling the reader's patience with long Sanskrit citations.

The second volume (Ch. IX–XIX) traces in outline the Vedic and epic traditions; and breaks new ground in tracing the influence of popular Pālī-Paiśācī-Prākrit traditions in the evolution of *Kāvya* prosodial measures as well as popular and didactic tale. This study shows with insight for the first time the inter-related growth of *Kāvya* literature in Sanskrit as well as Prakrit. Vālmiki (c. 400 B. C.) Guṇāḍhya (c. 100 B. C.), Aśvaghoṣa (c. 100 A. D.), Hāla Sātavāhana, Pādalipta, Vimala, Mātṛceta, Śūra, Bhāsa and his contemporaries (c. 200 A. D.)– all get a detailed and comprehensive treatment. Passages selected with good taste from each of these authors–well-known as well as less known – are provided at length in good English translation. Thus the reader is introduced to what is best in the formative period of Sanskrit literature in its variety, mostly through Indian eyes, since the standard of judgement adopted throughout is that of Sanskrit poetics.

The third volume (Ch. XX–XXIX) takes us to the masters of Sanskrit poetry, prose and drama, viz., Śūdraka, Meṇṭha, Kālidāsa, Pravarasena, Saṁghadāsa of Vasudeva-hiṇḍi, Amaruka, Bhāravi, Subandhu and Viśākhadatta, up to the end of the sixth century A. D. This, again, introduces us to the beauties of these masters as Indian *sahṛdayas* were wont to see them. The fruits of latest research in Indology on the historical, political, social and religious conditions of the period in question are fully utilized. But care has been taken to see that they do not overshadow the main theme of literary analysis. The Indian literary scene in the past, with all its conventions and innovations comes to life in the author's racy account. It is not a literary 'history' of the old type: it is a full-length study in the modern sense. It is as much of interest to a general reader as it is indispensable to a scholar. We only wish that the learned author will continue his work and give further volumes covering Sanskrit literature after the sixth century A. D.

One might differ from the author regarding some English equivalents. *Karuṇa-rasa* is more akin to the sorrowful than the *compassionate* because *śoka* or *karuṇa* is different from *karuṇā* or compassion; so also the 'sensitive' does not exactly describe *śṛṅgāra*.

Each paragraph is given a separate number which facilitates reference. These well printed volumes, complete with Bibliography, Index etc. may be deemed a credit to Indian publishing.

K. KRISHNAMOORTHY

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